

TWENTY-EIGHT PAGES.

THE NEW YORK DRAMATIC MIRROR

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NAPOLEON SARONY.



Napoleon Sarony, the best known of American photographers, died suddenly at his home, 126 West Forty-seventh Street, in this city, Nov. 9, as was his brother in last week's Mirror. He was in the seventy-sixth year of his age, but death was entirely unexpected, and he had retired early the previous evening apparently in the enjoyment of his usual good health. Mrs. Sarony, upon entering his room to awaken him, found the great artist dead. A physician said that death had been due to apoplexy.

Napoleon Sarony was the son of a Prussian hussar, whose sincere admiration for the Little Corporal, his enemy on the field of battle, but his ideal as a soldier, led him to name the child, born at Quebec in 1821, for the history-making Emperor of the French, who died at St. Helena about the time that the youthful Sarony came into the world.

The education of the great photographer began in Canada, but his father brought him, when a mere boy, to this city and apprenticed him to the lithographing firm of Riso and Brown, whose failure two years later threw him out of employment. But the boy Sarony had not idled away the hours of his apprenticeship, and, thrust upon his own resources by the death of his father, he secured an order from a billiard table manufacturer for a lithographed show-card. Robinson, the then famous caricaturist, gave the youth a stone and permitted the work (which netted ten Mexican dollars) to be completed in his office. Sarony was then hired by Robinson at four dollars a week, and remained in his employ for six years, leaving to go with Nathaniel Currier at twenty-five dollars a week.

When in his twentieth year, Sarony went into the lithographing business on his own account, becoming a partner in the little firm of Sarony and Major, in which concern a young man named Knapp afterward became associated, the beginning of the great firm of Major and Knapp. Sarony sold out his interest in 1858 and went to Paris to study art, losing all the savings of his early toil. Accepting the advice of his brother, the young artist removed to Birmingham, England, and there opened a photographic studio. In 1867 he returned to New York, and inaugurated his career as a maker of photographs in this city with an establishment at 630 Broadway. It was not long before his artistic disregard of the conventional work of his fellows began to spread his reputation far and wide, in this country and in foreign lands as well. When the year of the centennial of American independence arrived, Sarony stood alone, far above all others, as the peer of American photographers. His studio was patronized not only by the leading lights of the stage, but by the most exalted person of the social realm, and he was soon upon the crest of prosperity. About fourteen years ago, he removed his studio to Union Square, and surrounded his camera with a veritable curiosity shop of bric-a-brac in endless variety—rare tapestries, armors, and numberless quaint little works of oriental art. Portraits of celebrities of many nations lined the walls, and Sarony's own work with brush, pencil, crayon or camera was everywhere in evidence. In this bower of art the artist himself was not the least remarkable item. The active, nervous little figure, topped always by a bright red-tasseled Turkish fez perched carefully on one side of a well-shaped head, and attired in a costume harmonizing completely with its surroundings, was ever the most picturesque feature of the great studio, which the true art of its creator made a Mecca for every lover of the beautiful.

American history of the past four decades has brought forth few prominent men or women who have not posed for Sarony. Leaders of politics, rulers of society, lights of religion, art, literature, industry and the drama are all represented in the wonderful collection of portraits which lives as a lasting monument to the man whose genius was his inspiration. Adversity, however, found Sarony at the height of his success, and turned the tide against him. He sold his priceless collections of curios and his personal interest in an elaborate art work which was undertaken in recent years probably in the hope of stemming the current of failure. Then he removed his studio last May to 256 Fifth Avenue, and his workshop, where the mechanical part of the photographic work was accomplished, to a loft in West Thirty-third Street. He died, it is said, having no will and comparatively no money.

Sarony's original crayons have given him a place of high rank among artists. "Bubbles," which was purchased by Washington's Corner, and a copy of which was published in the Christmas Mirror of 1893; "Faith," owned by James Gordon Bennett; "A Poem," "The Blith of Venus," and other works of like beauty have given Sarony a title to fame as a true artist. His noble and beautiful study called "Tragedy," made for the Christmas Mirror of 1891, was perhaps one of the most striking of his artistic studies. His celebrated portraits in oils or in pastel were among his favorite achievements, and of these, life-like studies of Edwin Booth, Adelaide Ristori, Ada Rehan, and Edith Kingdon Gould are especially admired. He founded the Kit Kat Club of this city, and was a member of the Salmagundi Club and of the Tile Club.

Sarony's memory was a treasure house of delightful reminiscence, and his acquaintance among the people of the stage was practically unlimited. His success in photographing theatrical folk he attributed to extraordinary care in the work. When a player wished to be pic-

tured in a certain character, Sarony would go to see the part played. Then he would conduct a sort of rehearsal until he caught the best pose and the most telling expression. How well he succeeded it is needless to rehearse. His lack of respect was boundless for the conventionality in the work of European photographers who, he held, libelled their subjects. An anecdote on this point is worth repeating:

Adah Isaacs Menken, of whom Sarony has said that she was "the most remarkable mingling of angel and devil that ever wore petticoats," came to him while he was at Birmingham.

"All attempts to photograph me as Maseppa have been dire failures," said she. "I want you to take me in eight poses on condition that you allow me to pose myself." The photographer agreed to this proposition, but stipulated that she should allow him afterwards to take her in eight more poses. She agreed, and when the negatives were finished, Sarony sought her in her dressing-room with the proofs.

"I first showed her those of her own posing," Sarony used to say, "and her exclamation was 'They're perfectly horrible! I shall never have another photograph taken of myself as Maseppa as long as I live!' Then I presented the results of my own poses. Her expression of despair changed to rapturous delight, and with characteristic impulsiveness she threw her arms about me, as she cried, 'Oh, you dear, delightful, darling little man! I'm going to kiss you for this!' And she did."

Sarony often remarked that he would as soon photograph a corpse as a person who could not show life and expression in the face. "A woman," he said, "may seem homely at a first glance, but if she can throw sympathy, soulfulness, fascination into her eyes, she will be beautiful in her photograph, and she is really beautiful—so long as the expression lasts. An actress who was badly pock-marked once came to me, and confessed that the gentleman she was about to marry had requested that she should send him a picture, but all the pictures made her look hideous."



J. EDWIN TOOLE.

She was deeply in love with the man and was afraid that an ugly photograph would turn him from her. She showed such animation in her face while telling her story, that I said: If we can reproduce the expression you had in your eyes while speaking to me, the photograph will be beautiful. In the gallery, I made her repeat the story of her dilemma, caught the expression I wanted, and needless to say both she and her lover were thoroughly satisfied with the picture."

Sarah Bernhardt Sarony regarded as his best subject, while Madame Segond-Weber, Ada Rehan, Lillian Russell, Fanny Davenport, Georgia Cayvan, Mrs. Langtry, and Della Fox were others in posing whom the great photographer took especial pride and pleasure.

The funeral services over the remains of Sarony were held last Wednesday morning at the Church of St. Leo in East Twenty-eighth Street, the large congregation including many persons well known in the theatrical world. The Reverend Father Thomas J. Ducev celebrated a low requiem mass, assisted by the Reverend Dr. Sylvester Malone, of Williamsburg, who officiated forty years ago at Sarony's marriage. The Kit Kat, the Salmagundi, and the Lotos Clubs were represented by large delegations, and the Photographers' Copyright Club of America sent a beautiful floral offering. With the widow were her son, Otto Sarony; her brother, Henry Thomas, and Sarony's nephew, E. G. Murphy. The pallbearers were William M. Chase, Edward Moran, C. V. Turner, and J. H. Dolph. Interment was made in Greenwood Cemetery.

FANNY DAVENPORT'S TOUR BEGINS.

Ben Stern, of Fanny Davenport's business staff, was in the city last week. Miss Davenport's season opened on the night before election at the Boston Theatre, where a week's engagement was played to remarkable receipts. The

gross takings reached above \$15,000. The orchestra was placed beneath the stage at three performances, which drew \$3000 each. The play was Fedora. Miss Davenport will begin a two weeks' engagement at the American Theatre on Dec. 7, during which she will present four Sardou plays—Fedora, Cleopatra, La Tosca and Glomonda.

J. EDWIN TOOLE.

J. Edwin Toole, a picture of whom appears on this page, was born June 4, 1860. He started his theatrical career at Baltimore, Md., in 1872 as call boy. His first speaking part was that of Bob, the bootblack, in The Streets of New York. After that Mr. Toole supported such stars as Lucille Western, E. A. Sothorn, Lotta, Maggie Mitchell, Charlotte Thompson, Barney Williams and others during the stock days.

In 1876 Mr. Toole went on the variety stage, where he remained for one year. He then went to New York and studied scene painting under Matt Morgan. In 1879 he became assistant artist under Charles Graham at the Eagle Theatre, now the Standard. It was during Mr. and Mrs. Florence's engagement there that Mr. Toole was engaged by them for their first combination tour; and he remained with them five consecutive years. After this, in 1885, he joined E. E. Rice's forces.

Mr. Toole's first starring tour was in 1886, in the German comedy Karl of Nuremberg. In 1887 he joined J. K. Emmett, with whom he remained for two seasons. Since that time he has been starring as a German dialect and singing comedian in Killarney and the Rhine. He has written several plays, among them Karl of Nuremberg, Romance of an Actress, and his latest The Gypsy German. This Mr. Toole first produced at Wilkes-Barre, Pa., on Sept. 10, 1896, and he is now alternating it with Killarney and the Rhine. It has proved to be such an excellent vehicle for the display of Mr. Toole's versatility as an actor and the introduction of his special-

GOSSIP OF THE TOWN.



De Wolf Hopper in El Capitan broke all records at the Newark Theatre last week in October, even surpassing his memorable Wang engagement there.

E. Trautman has re-engaged with the Fanny Rice company.

Wolbert and Russell, in repertoire, open season at Montpelier, Vt., this week, and play Chelsea, Mass., next week.

Manager Hanley reports that Robert Mantell's business is the largest he has played to in several seasons.

J. Walter Kennedy is endeavoring to secure the Gaiety Theatre in this city for a twelve weeks' engagement in legitimate drama, beginning Nov. 21.

F. E. Cook, of The Heart of Maryland company, and Edith Blair were married at Harrison, N. J., on Nov. 8.

The title chosen by E. E. Rice for the New York production of The Gay Parisienne is The Gay Girl from Paris.

Hortense Eugenia Van Zile will not be associated with the tour of Albert Perry, as has been stated. She is resting at her home in Detroit.

James T. Galloway has left A Parlor Match to join Shore Acres.

The infant daughter of E. M. Holland was baptized at "The Little Church Around the Corner," on Nov. 1, in the presence of the Holland company.

Anita Verno, who has been with Our Flat for two seasons, was unable to join the company on account of a serious attack of rheumatism. She is now convalescing, and will act this season.

Harry Sanford has retired as advance agent of Robert H. Illard, and has been succeeded by Bruce Edwards.

The Actors' Fund reports an unusual amount of illness in the profession.

Robert Nell, after a year's vacation, reappeared Nov. 9 in The Span of Life at Boston.

Hoyt's Australian company, now playing A Milk White Flag at Sydney, will sail for home in December.

R. Peyton Carter has been engaged for the Lyceum Theatre stock company.

Two violins, a Guarnerius and a Bernette, valued at \$1500, were stolen from Prof. Mollenhauer, of 26 East Forty-second Street, Oct. 29. Last week they were found in a Grand Street pawnshop, where they had been pawned for \$7.

Geraldine Umar has secured a deed of separation from her husband, Ivan Caryll, at London.

Floriola Kingsby has been specially engaged for the part of Carrie Storey in the revival of A Tin Soldier.

Ed Anderson has secured from J. Z. Little the Western rights to The World. In the company to be engaged will be Kate Watson, who will play the soubrette role.

Lillian Mortimer opens in the lead in Lynwood in the Duquesne stock, Pittsburg, and Eugene Sweetland has been engaged for heavies in the same company.

W. L. Stewart has retired from the management of the Victoria Opera House, Petrolia, Ont., and is succeeded by Frank A. Smiley.

During the recent engagement of the Lillian Russell Opera company at Lincoln, Neb., Sadie Kirby played on short notice the part of Rose Budd, regularly played by Catherine Lingard, and was highly successful in it.

Arnes Ardeck has joined Donald Robertson and Brandon Douglas to play Natalia in The Man in the Iron Mask.

Melytha Adams has joined Fanny Rice's company.

Dave B. Lewis, of Uncle Josh Soruceby, has arranged a number of dates in Old Mexico, and has added another band to the company. The new members are Fred Wolfhohn, E. E. Berry, Ellis Crumbaugh, Otto Ziegler, Ernest Schimmel, George Rohrs, Harry Carlson, W. E. Tuttle, C. L. Luce and Bass Edgerton. Marc Robbins, late of The White Squadron, is stage director.

The remains of Mrs. Maude M. Meredith, daughter of Mrs. Charles A. Stevenson (Kate Claxton), who died in Paris on Oct. 19, were buried on Monday, Nov. 2, from the Church of the Heavenly Rest on Fifth Avenue, this city. The interment was in Greenwood Cemetery.

Eugene Wellington has secured an injunction in the United States Court to stop any infringement or unauthorized production of Hogan's Alley in this country. His attorney, James H. Egan, will see that his rights to Hogan's Alley are fully protected.

Will S. Rising opened his preliminary season on Saturday evening at Mt. Vernon in an Irish comedy-drama, entitled The Sweet Leaves of Shamrock. The cast is composed of Harry E. Walton, Frank Mayne, John Gorman, W. Le Bourgeois, Lillian Kemble, Laura Davis, Lora Rogers, and Frederick Gage, musical director. J. H. Macready, manager. Mr. Rising's singing, stage presence, and acting were highly spoken of by many professional people who witnessed his work.

Manager Frank Howe, Jr., has accomplished great things toward the suppression of the theatre hat by running the following eloquent appeal in his programmes: "To the Ladies.—Would you add to the pleasure of your men friends and aid the efforts of the management by wearing a small bonnet to the theatre, or remove large hats during the progress of the play? A commodious room with large mirrors and a skilled maid in charge is provided, where your hats are checked free of charge, and where your hat can be readjusted in comfort and with perfect satisfaction to yourselves."

ties, that it is his intention to make a short tour through the provinces of England, after the close of the present season.

During the summer months Mr. Toole spends his time with his brother at the old farm and homestead of the Booths at Fountain Green, near Belair, Md.

OPENING OF THE LYCEUM SEASON.

The regular season at the Lyceum Theatre will open Tuesday, Nov. 24, with the return of Daniel Frohman's stock company. As first announced in THE MIRROR, the new play to be presented is Henry V. Esmond's The Courtship of Leonie. The cast includes James K. Hackett, Ernest Hastings, Frank R. Mills, Joseph Wheeler, Jr., David Elmer, Mary Manning, Katharine Florence, Elizabeth Tyne, Mrs. Charles Walcott, Sophie Hoffman and Grace Root.

NEW PLAYS FOR BERNHARDT.

A despatch from Montreal announces that Louis H. Frechette, the Canadian poet, has completed for Sarah Bernhardt a play in blank verse based upon early Italian history, and called Veronica. Frechette is working upon another play, for the great French actress, upon a Canadian theme, the leading character being an Indian maiden, who loves an army officer, and takes her own life rather than betray him to her tribe.

JULIA MARLOWE-TABER WINS.

At Philadelphia, last Wednesday, a jury decided in favor of Julia Marlowe-Taber her suit against Frank Howe, Jr., manager of the Walnut Street Theatre, to recover \$3,800.50 due for a four weeks' engagement in March, 1895. Manager Howe had contended that the plaintiff had broken her contract by using the name, Julia Marlowe-Taber, instead of Julia Marlowe on the bills.

THE NEW YORK DRAMATIC MIRROR.
SCENES FROM CURRENT PLAYS.



ELLY DESMOND, FRANCES BROOKE, EDWARD JOSE.

AUGUSTE VAN DERNE, NELSON RAMSAY.

J. ZEPHAN, EDITH CHAPMAN.

AMERICAN THEATRE: THE BROKEN MELODY. ACT II.
PAUL BORINSKI: "Play" With a broken heart!"

AS TO STAGE LOVERS.

The last rose of Summer holds the record, I believe, as a quick fader; but the stage lover certainly comes next. Five years seems to be the extent of his bloom; after that he loses his good looks, gets fat or gets married.

I call all these fading. Any one of them rubs the bloom of interest off the peach of popularity.

You cannot thrill with the woe or the kisses of a stage lover who has a wife and two or three children at home, and whose waist has begun to widen; now, can you?

Why don't they take milk baths or any old thing that will prevent these incidents which are so fatal to the beauty of the stage lover? And if they must get married, why don't they conceal it in some way, and make the public keep thinking that nothing has happened?

I began to think all these sad thoughts the other day when I heard that Edward Sothorn was going to be married and had actually announced his engagement. How foolish!

There were such a few of them left and he was one of the very nicest. He didn't get fat and so he must get married!

And who have we left to love now? That's what I'd like to know?

Of course there's always Oscar Hammerstein, but he'll have to bant a little unless he wants his picture turned to the wall with the rest of them.

How many of those lovely actor chappies can we girls recall who have blossomed upon our dressing-tables in silver frames only to lose their places in our hearts through their own folly? I think every wise manager should insist on these beauty actors signing a contract which forbids matrimony, and allows only two meals a day, without potatoes or farinaceous foods.

Take Herbert Kelcey, for instance. Goodness! How I used to adore that man! And now look at him. Where is his jaunty smile like the morning—his buoyancy—his gait?

I shivered the last time I saw him make love, for he reminded me of Peter Dalley. I couldn't shake off the idea. It followed me about and made me miserable until I had had two chocolate ice cream sodas.

He has grown ponderous and leggy, and there is about as much enthusiasm to his hug as there is to the fifth plume on a hearse! And a few pink pellets properly prescribed would have avoided all that.

And John Drew! I used to dream of him and hate Ada Rehan so! Then he began to wear colored shirts. That was the first blow. I bore up under that as well as I could and then one day—I remember it was a dark, chill day in September—he shaved off his moustache!

I saw him at the Waldorf the other day and was surprised to see him walking up the corridor with his arm around a great tall girl, and as they passed I saw that she had her arm about him, or at least stretched across the back of his coat where his waist used to be.

I looked at them through my lorgnette. "Do you allow that sort of thing?" I asked a detective who stood near, giving an imitation of a society man thinking.

"Why, that's his daughter," he answered. And the room roiled around me! I suppose she loves him in spite of his pink shirts.

And there are others. You see them act and hear of their princely salaries and their horses and traps, and then one day there are Supplementary Proceedings, and they tell how someone else owns their cuff buttons—and Abe Hummel tells how they have had to live on canned food for weeks, money has been so scarce. And there's another idol gone!

Some day someone will start a society insuring actors against all these evils. That'll be nice! For the stage lover there will be no marriage or giving in marriage; no Supplementary Proceedings; no Abe Hummel; no adiosose tissue, and—Oh, happy day!—no Yellow Kids.

THE MATINEE GIRL.

ANNE SUTHERLAND.

Anne Sutherland, who is pictured on the first page of THE MIRROR, made her first appearance on the stage as a child of ten years, appearing as Buttercup in Pinafore with a juvenile opera company. After that she went back to school to finish her studies. She studied music in Europe for two years, and after her return accepted an engagement with E. E. Rice to play one of the daughters in Adonis during its long run at the Bijou Theatre, New York, and to understudy the leading woman's part.

On Feb. 22, 1886, Miss Sutherland opened in Boston with Lydia Thompson in Oxygen, playing the principal boy part. The next season she played the title part in the Kralffy production of The Water Queen at the Chicago Opera House. The following season she played Aladdin in the burlesque of that name. At this point Miss Sutherland determined to enter the regular dramatic field, and accepted an engagement with Eben Plympton to do leading business with him on his starring tour. The next two seasons Miss Sutherland was with Nat C. Goodwin, and in 1892 she joined Mrs. James Brown Potter for leads.

The following season Miss Sutherland went back to E. E. Rice's management, and played the principal part in Venus at all the matinees and extra performances. The next year she was engaged for the Boston Museum company. In 1895 she was specially engaged by Daniel Frohman to play in The City of Pleasure, and later joined May Irwin's company. This season Miss Sutherland is supporting Georgia Cayvan.

MORIZ ROSENTHAL'S DEBUT.

Moriz Rosenthal, the pianist, returned to the American concert stage last Tuesday evening to charm an immense audience at the Carnegie Music Hall. Since his last appearance in this country, eight years ago, Rosenthal has vastly improved his work, and the stories concerning his tireless practice and unceasing study have evidently been true. He shows a facility of fingering, a certainty of method and a power of touch not only unique but marvelous. The programme was arranged with the idea of offering plenteous opportunity for the display of what may very properly be termed agility. Opening with an unmelodious but supremely difficult concerto, he introduced an array of selections any one of which might well baffle the skill of the cleverest pianist, rendering every apparently impracticable phrase with ease and scorn in a

host of technical obstacles. It is to be regretted that no chance was offered to judge of another side of the player's skill and that, in the numbers accompanied by Walter Damrosch's Symphony Orchestra, his piano was fairly drowned by the other instruments. The great audience accorded an ovation to the pianist whose modest, business-like manner contrasted boldly with memories of the picturesque affectations of Paderewski.

JUSTICE "BIFF" HALL'S POPULARITY.

"Punch" Wheeler has been spending a few days in town, waiting for a force of expert bookkeepers to figure up his expense account.

He brought from Chicago glad tidings of Justice "Biff" Hall, who is becoming so popular with visiting strangers that they make it a point to break a law on arrival in order to enjoy the pleasure of getting a sentence in his court.

Wheeler says that a particularly bad case came before the justice a couple of weeks ago. He decided that the jail was too good for the prisoner, and sent him to the Kellar House for ten days.

"The Kellar House," Passenger Agent Wheeler explained *en passant*, "is the favorite tarrying place of museum freaks. The Armless Man passes the butter there with his toes."

HARRY CLAY BLANEY'S ELECTION BET.

A novel wager upon the late election was paid in St. Paul last week by Harry Clay Blaney, the star of A Boy Wanted company, to the Misses O'Neill and Sutherland, of the same company. It appears that the actresses named wanted to bet upon McKinley, and Mr. Blaney obligingly bet on Bryan, although he asserts that he is a good Republican. He looked upon the whole affair as a good joke until the young women insisted upon his paying the bet. As a result, he was seen the next day harnessed between the shafts of a small dog-cart, in which were seated the winners of the wager, both waving McKinley banners, while Blaney, slowly but bravely, drew them through Wabasha Street, followed by a crowd that seemed to enjoy his discomfort.

SEABROOKE TO STAR AGAIN.

Thomas Q. Seabrooke, who has recently played in Thoroughbred the part originated in this country by Henry E. Dixey, has resigned from the Frohman forces, and will again appear as a star in The Speculator, which he presented in this city last Spring. The tour, commencing about Dec. 7, will be directed by Duncan Harrison, and the play will be entirely re-written, furnished with new scenery and equipments, and improved by the addition of four new characters.

SUICIDE OF JOHN LANCASTER.

Cabled advices from Blackpool, England, announce the suicide at that place, last Friday, of John Lancaster, one of the proprietors of the Shaftesbury Theatre at London, and husband of Bella Wallis. Lancaster, it is said, deliberately threw himself into the sea, and was drowned before aid could reach him.

HILLIARD AT THE STANDARD.

Arrangements have been completed whereby Robert Hilliard will appear in The Mummy at the Standard Theatre Dec. 14. It is announced that the former policy of the house, in playing only attractions of the first class, will be restored.

REFLECTIONS.

W. Lovatt has been engaged by A. Q. Scammon to manage The Real Widow Brown company.

Delphin Perrault will play Cecil, the cripple boy, in William Calder's The Span of Life.

Adolph Jackson has signed for the leading light comedy role with Neil Burgess's company.

Ernest Lamson, Mrs. Warner (Belle Chipendale), and Little Queenie Warner have left James A. Herne's company to join the road company playing Shore Acres.

Gus Pixley has signed to play the Collector in A Railroad Ticket. Other people engaged for the company are Louis, Arthur Moulton, and Marie Stuart.

Floy Crowell has leased Sam C. Miller's drama, Somebody's Daughter, and will include it in her repertoire this season.

Thomas Marshall and Angie Lorraine celebrated the first year of their marriage on Oct. 31.

Agnes Wallace Villa, in The World Against Her, opened her season in Troy, N. Y.

One of the oldest and largest theatrical families has added another to the profession in the person of Little Queenie Warner, who made her debut as Willy in Shore Acres last week. She is only four years old, and scored a hit.

After an absence of three years from America, Whitnev Mockridge, the lyric tenor, has decided to spend February, March and April next in the United States and Canada. He will make his first return appearance at Carnegie Music Hall, this city, Feb. 19.

G. B. Barnard, formerly of the Cleveland Theatre, is directing the band and orchestra of the John Church company.

The Hanlons will bring their new Superba to the Grand Opera House for Christmas and New Year's weeks.

F. H. Cheeswright has been engaged as musical critic for *Critic*, and is contributing clever reviews of the current operas.

Madame Sans Gene will come to the Murray Hill Theatre in January.

John Griffith, who is well-known throughout the country for his production of Faust, played in Syracuse last Wednesday night and spent the rest of the week in New York, opening last night at Scranton, Pa. Mr. Griffith, who also plays in Richard III., The Fool's Revenge and The Bells, as his engagements demand, reports a decided improvement in business since the election, and believes that during the next four years the theatre will enjoy remarkable prosperity.

Grace Sherwood has been engaged for the part of Jennie Joyce in A House of Mystery.

Rebecca Warren has been engaged for Minnie Maddern Fluke's company.

William Redmond, who has been engaged by Richard Mansfield, is resting for a few days in Chicago.

A sumptuous dinner was served at Derby, Conn., on Nov. 7, for James R. Waite, C. H. Truesdell, Alfred Kelcey, Gilbert Ely, William Hoge, and James C. M. Fulton, of the Waite Comedy company. The dinner was the result of an election bet between C. H. Truesdell and Alfred Kelcey, the winner to invite the guests and the loser to settle.

On the New York Central you travel in perfect security, protected every foot of the way by Block Signals.

IN OTHER CITIES.

BROOKLYN.

A second hearing of Honors & E. E. at the Montauk did not cause that comedy to improve upon acquaintance. The theme of politics was enlarged upon to an extent that was tiresome. It is much too practical, unless relieved by a background of pleasing and diverting side issues, to constitute the only topic to be discussed through out four acts. The efforts of the cast were not satisfactory. Agnes Miller was most conscientious and strove valiantly to do well with her role. Good work was also done by J. G. Saville and R. E. Graham. The leading part of Terence Burke was not rendered by William Morris. The author, Paul Leicester Ford, should not be discouraged with the result of his first play. He is a finished scholar, a man of deep reading and keen perception, and while possessed of unquestioned literary talent, has not as yet familiarized himself with the technique of the stage. Next Wednesday, Mrs. Leslie Carter will come for a fortnight's run in The Heart of Mary.

It has been up and back throughout the past week at the Columbia, as to whom the honor should be either Dr. Ward Hopson or William Wilson. At the time of writing it would seem to be a neck and neck finish between El Capitan and Hail a King, with the difference impossible of detection. Ada Rehan is booked here for the coming week in As You Like It. The School for Scandal, Taming of the Shrew, and Love on Crutches.

For Fair Virginia, which created a favorable impression last year, has done an excellent business at the Amphion throughout the week. The change of characters now assumed by Russ Whistal and Mrs. Whistal also give it the charm of novelty. In the third act this lady makes it clear that she has talent that would shine in other than comedy lines. Miss L. W. Wilson, who impersonates Mrs. Whistal's former part of Virginia, is more satisfactory in that role. Commending on is also due to Lottie Briscoe as Julian. On Nov. 16 Francis Wilson and his Half a King will see himself here from the Western district.

Treasurer John W. Ward of the Park Theatre, has had nothing but money to count in making up his nightly statements of the business done here by the Luptonians as The Merry Tramps. It has been a case of turning people away every evening throughout the week. Puddinghead Wilson is the next attraction.

The last stroke has filled the Grand Opera House to overflowing nightly. The cast is one of unusual strength for a drama of this character, and with one exception is the same as when previously seen here. Manager Frank Kihlholz's next offering will be A Temperance Town.

Manager Bennett Wilson has had cause for complacency when noting a crowded auditorium at every performance of The War of Wealth in the popular Gayety Theatre. Capital scenic effects, a co. unforgiving in zeal, and delighted audiences have made his week's routine pleasing. On 16 Maggie Cline in On Broadway is the underling.

Heart of the Storm, as given at the American, has exhibited some scenic effects of superior excellence which have contributed in no small measure to the success of the week.

The Cotton King, which is no stranger to the Bijou Theatre's patrons, will be followed there by Frank Bush and his Girl Wanted.

Railly and Wood's Big Show at Hyde and Behman's have offered but slim opportunities for dulness. The only pair, who rarely fails to please, is seconded in his efforts by Petrie and Elise, the three Lane Sisters, Roberta and Doretta, Paulie and Diko, the Olfsons, Smith and Cook, Stewart Sisters, the whole concluding with a farce which serves to introduce Wilson and McBride. The ever welcome Russell Brothers are due on Monday.

Over at the Empire, the same excellent vaudeville bill commented on last week when at Hyde and Behman's has served to turn a large flow of dollars into Colonel John W. Holmes's treasury.

On 17 Murray's twenty-eighth performance of grand opera under his direction at the Academy of Music on Tuesday, 10, served to introduce Susan Strong in her former home as Marguerite. Miss Strong, who is sure to be heard of in the future, made a decidedly favorable impression. The audience, which was not large, appeared to be well satisfied with the rendition of the entire opera. The press in general, though, were unit in deriding Mr. Mapleson's presentation, which was not fully merited, as in some instances, notably that of the church scene, the soldier's march and march being done far superior to the recent presentations of this work here by the Abbey and Grand co.

The twenty-sixth year of the Amateur Dramatic Society was begun at the Academy of Music on Wednesday, 11, with a presentation of Goria, which enlisted the services of S. G. Acton, Jr., William Phelps McFarlane, Harry C. Edwards, Martin A. Otto, A. N. Shideler, Gregory Patti, Franklin S. Brader, Alexander Schenck, Gertrude Carlund, and Grace A. Green. The production was entirely commendable, reflecting credit upon all concerned.

Pay Foster's troupe of specialists have done a large business at the Star, where the cleverest number on the bill by all odds is the gymnastic act performed by the two Judges, an elderly man and a young boy, who in his special line eclipsed anything the writer has yet seen.

The Pay Train at the Lyceum, and Rice and Barton's Vaudeville Troupe at the Unique, have both played to the capacity of these places during the week.

Joseph J. Milt, treasurer of the Bijou Theatre since its opening on Nov. 13, 1893, died at St. Peter's Hospital about daybreak on Tuesday, Nov. 10, of acute Bright's disease and hemorrhage of the brain. Mr. Milt was practically the acting manager of the Bijou for R. C. Kennedy and R. M. Gulick. He was born about thirty-three years ago, and early entered the employ of J. H. Haverly. He passed through every graduation of work connected with "the front of the house," until he graduated as manager, in which capacity he has figured in Brooklyn, St. Louis, Montreal and Chicago. For several years he has conducted with signal success the starting tone of the theatre, and in his management, and out of respect to the traditions of the place, decided that the last performances should be worthy and in harmony with its earlier life. To this effect the auditorium was cleansed and decorated, after which it was beautifully decorated with a wealth of hunting and flags. The prices were restored to their former schedule, and the receipts donated to Mr. Milt for his management of the affair. The programme, devoid of advertisements, contained reproductions of the bills of the first performance in the original house, when Mrs. T. B. Conway opened it with Money on Monday, Oct. 2, 1871; of The Two Orphans, when it was destroyed by fire, Tuesday, Dec. 5, 1878; and of its reopening by C. W. Morris as The Royal Favorite, on Monday, Oct. 6, 1879. On its last day Richard Mansfield brought his company over from the Madison Square Theatre and played A Parisian Romance in the afternoon. At night London Assurance was acted by the following cast: Sir Harcourt Courty, Charles Walcott, Doxale, John T. Sullivan, Charles Courtney, A. S. Lipman, Max Harkaway, Vernon Charles, Dolly Spunker, Herbert G. Leonard, Mark Meddle, Luke Martin, Cool, Charles E. Edwin, Solomon, John A. Mackay, James, F. W. M. Cieland, Martin, Harry Standish, Grace Harkaway, Nella Guiton, Peter, Kate, Baker, Gladys Gay, Souther, Rose Coghlan. Upon the conclusion of which, United States District Attorney Marcus D. Mettrius Wilbur delivered the valedictory, Rose Coghlan recited an ode and Mr. Milt spoke the last words ever given to the public from that stage. The whole affair, which has become historic, was admirably planned, widely advertised and perfectly performed, the financial return to the deceased being of a most handsome figure. Mr. Milt's health has been of concern to himself, wife and friends for some time. He was seized with his last illness about three weeks ago, but did not cease to work until Friday, Oct. 30. During his illness he received and managed several very profitable business for the hospital in which he died, and where the Catholic Sisters were untiring in making him end peaceful and serene. Funeral services were held at his late residence, 40 Gold Street, after which a Requiem Mass was celebrated by Father Farrell in the Pro-Cathedral in Jay Street on Thursday morning.

12. Besides the Cathedral organ and choir, the Bijou Theatre orchestra rendered a musical programme of four selections. The interment was on the same day in the Lutheran Cemetery at Middle Village, Long Island. Mr. Milt's widow, formerly Miss Mary Harper, to whom he had been married some ten years or more, is the beneficiary of several insurance policies, the total of which will yield her quite a sum amount for investment.

PROVIDENCE.

The Empire Theatre, Stock co. played its annual engagement at the Providence Opera House 9-14 and was cordially welcomed. It is always gratifying to see this splendid organization and although the audiences were not large they were very appreciative. The repertoire for the week comprised Bohemia, Liberty Hall, Benefit of the Doubt, Sowing the Wind, and Lady Betty's Highness. The last night, Friday, December 12, was a special performance of La Tosca, Fanny, and Cleopatra.

The ever-popular Joseph Hart began a week's engagement at Keith's Opera House 9, and delighted and amused large audiences with A Gay Old Boy. There is not a dull moment from start to finish. Several new specialties have been added this season and the performance were very enjoyable. Carrie De War shared honors with the star and both were supported by an excellent co. Edward Harrigan in Marty Malone 16-21.

Managers Thomas and Watson, of Lothrop's, made a change from melodrama to comedy 9-14, the last being Peck a Bad Boy. The play has been entirely re-written, and was well presented by a co. with Dot Carroll as the bad boy and Fred Wenzel as Max Schultz. During the action of the play, specialties were rendered by Louise Kerlin, Winna Rogers, Fred Anderson, Edith Hart, McPherson and Bass. Master James Barker, W. J. McDermott, Bert Hale, Fred Wenzel, and Lottie Bernard. Business good. Dan A. Kelly in The Shadow Detective and Outcasts of a Great City 16-21.

Thomas Sweeney, of this city, joined Rice's Comedians last week.

Olga Nethercott will be seen at the Providence week of 20, coming direct from Boston. Her repertoire will depend a great deal upon the success of her new plays during her Boston engagement. Contrary to her announcement a few weeks ago, she will not play Carmen in this city.

Lutz Sprague will appear in concert at Infantry Hall 22.

Robert Ingersoll delivered his lecture, "Why I Am An Agnostic," to a fair-sized audience at the Providence Opera House evening of 8.

John Phillips, late of The Diamond Breaker co., is at his home here.

Florence Corbin, of this city, has joined An American Cousin co.

James J. Corbett, in A Naval Cadet, will be the Thanksgiving week attraction at Kith's.

A bill for an ordinance regulating the location of traveling shows was passed at a meeting of the City Council 9. The bill provides that no manager shall establish a tent show or any other sort of a show in a vacant lot or street, and a petition with the chief of police and securing a written consent of all abutting owners within 200 feet of the proposed location.

Several theatre parties attended the Providence Opera House week of 9 in honor to Elsie DeWolf, of the Empire Theatre co. During her stay here, she was the guest of Joseph M. Rhodes.

The Arion Club, Dr. Jules Jordan, conductor, will inaugurate its seventeenth season with a concert at Infantry Hall 20. Samson and Delilah will be sung by the chorus with Gertrude May Stein, George J. Hamlin, Heinrich Meyn, and Fred Martin as soloists.

The Boston-based twenty co. organized here, started on the road 9, and are playing the small towns and villages in Massachusetts and Rhode Island. Among the members of the co. are Beatrice Leigh, Yankee Scott, Everett Kempton and the Handy Sisters.

Iola Pomeroy left here 9 for Boston to rehearse a co. to produce her play, Little Boreas, at the New Grand Theatre, this city, week of 16.

A. M. Langstaff, late leader of the National Band and of Langstaff's Orchestra, has joined Ullie Anderson's co. as musical director. Andrew Linke will conduct Mr. Langstaff's orchestra during his absence.

Harry Brown (late of Brown and Harrison) arrived here 11 from New York, to play the role of (Charles) Harriett, who is ill at the Rhode Island Hospital this city. A few weeks ago it was thought Mrs. Brown could not live, but she has undergone a successful operation and is rapidly recovering.

I. Duke Cameron arrived at his home in this city 10, having closed with the Saville-Moore co. at Middlebury, Conn. Mr. Cameron is suffering from an injury to his back occasioned a few weeks ago in a slight railroad accident.

Among those in town week of 9 were Ben Stearns, of the Fanny Davenport co., Maurice Jacobs, of the Zoro co., and Frank C. Thayer, of Daniel A. Kelly's co.

Frank J. Keenan has been engaged by Managers Thomas and Watson as general stage director at Lothrop's Opera House. He will select and direct and have full charge of all plays to be produced.

Manager J. F. Fynes was in New York last week and secured one of the greatest comedy successes of the season for an early performance at Keith's.

A new comic opera called Saturday, the joint work of two of our well-known young men, Louis M. Monroe, composer, and Myron V. Fresse, librettist, has been secured by William R. Lane, of this city, for an early production. The scene of the opera is laid in New Orleans during the celebration of the Mardi-Gras Carnival. A few months ago I had the pleasure of hearing portions of the opera. It is very cleverly put together. The story is humorously told, and the music is bright and sparkling. Mr. Lane will originate the principal role of Theophilus. HOWARD C. RIPLEY.

DETROIT.

Wilton Lackaye appeared at the Detroit 6-7 in a play called Dr. Belgraff, written especially for him by Charles Klein. Mr. Klein has given to the stage something striking, original and studiously thoughtful. There is no question about the decided power and merit of the play in its particular way, nor of Mr. Lackaye's ability to sustain the part created for him. There might be a question raised, however, as to the pleasure or profit to be derived from viewing such a play—that is, outside of the enjoyment always found in witnessing artistic and capable acting. This, of course, would be a matter of individual taste. For those who like the weird, the uncanny, carrying with it a suggestion of the supernatural, Dr. Belgraff will be all the play, but for the great mass of amusement seekers who thrive on the theatres Dr. Belgraff will possess little or no charm. Mr. Lackaye's handling of the titular part is impressive and forceful, and will certainly strengthen the already prevailing belief that he is an actor of originality and splendid power. The co. is a remarkably good one, its most interesting member being Marie Walcott, who takes the principal female character. Dr. Belgraff closed 7.

We have another new play at the Detroit 9-11. It is called The Nancy Hanks, and is the first piece of dramatic work done by Frank Tanswell, Jr., who is a clever young actor, and appears to advantage in the play. The piece is on the farce-comedy order, and viewed from this standpoint has possibly exceptional merit. Nancy Hanks is a mine in which the Marquis de la Rochelle has lost his fortune. Richard Chaudes, an actor, is his friend and room-mate. Their peculiar circumstances such as to compel them to vacate their room not having the wherewithal to pay the rent. In this extremity Pearl Dodo, an actress, offers them her rooms while she is on the road. The Marquis amuses himself while his friend is absent by donning Pearl's apparel, and when he has completed his make-up by shaving his beard, he is surprised by some of Dick's relations. This gives rise to many complications and tangles, the straightening out of which evolve situations laughable in the extreme. It is good comedy; the dialogue throughout is bright and clever, and not the least to be said about it is the exceedingly good acting done by the co. The highest praise should be given to Ignazio Martinetti in the character of the Marquis de la Rochelle. His acting is admirable. Next in order of praise for work done should come Thomas H. Burns, who took the character of Madison Broadway, "of the world, worldly." Frank Tanswell, the author of the play, took the part of Richard Chaudes in a very creditable manner. The part of Pearl Dodo was taken by Anna Boyd in a satisfactory manner. Praise is also due Louise Muldener and Carrie Radcliffe in the roles of Aunt Hetty Evergreen and Frances Lakewood respectively. The Nancy Hanks closed 11.

Henry A. Black Street, opens at the Detroit 12 for a three night engagement.

Joseph Murphy is at the Lyceum, where he opened 9 in Kerry Gow, which piece remained on for the first three nights of the week. Thursday evening Shaun Rhue will be put on and will run for the remainder of

TOUR OF MINNIE MADDEN FISKE

Under the Direction of Mr. A. M. PALMER, Presenting a new play, from the German, by Marguerite Merington,

THE RIGHT TO HAPPINESS

During the present season Mrs. Fiske will also present TESS OF THE D'URBERVILLES.

CHARLES E. POWER, Manager, 1433 Broadway, New York.

the week, the engagement closing Saturday. Mr. Murphy always has a large following in Detroit, and he has been doing an immense business.

The Women in Black opens at the Lyceum 15.

The Prodigal Father is on at Whitney's where it opened Sunday afternoon, 8, to large audience. The play has been cut down and revised since it was seen here last season, so as to leave space for the introduction of specialties. The members of the cast are substantially the same as last season. Lena Wilcher, Charles Boyle, Nat M. Willis, Frederick Walz, and D. J. Haplin are seen in the same characters. Marjorie Fair, Jeanette Ardelle, Carrie Graham, and Rose Melville, do good work in their respective parts.

Sam T. Jack's Orange Blossoms opened at the Empire 9 for a week.

LOUISVILLE.

Rob Roy was presented for the first time in Louisville by the Whitney co. at Macaulay's 5. It scored a hit.

The engagement of the season so far at Macaulay's, however, was that of W. H. Crane, who opened 9 for a week. Best Coote and Nick Long followed.

The Governor of Kentucky was presented, very enthusiastic. Mr. Crane has a well-fitting part, as has also Edwin Arden, Boyd Putnam, and William Boag. The co. under the personal direction of Martha Morton, is actively rehearsing A Fool of Fortune, her new play, which will receive its first production on any stage here 14.

McIntyre and Heath's latest success, In Dixie Land, is the offering at the Grand Opera House 9-14, and is a war play giving opportunities for excellent work on the part of a well-balanced stock co., and offering McIntyre and Heath opportunity for displaying their ability.

Best Coote and Nick Long follow 15.

Charles's Aunt, a familiar but also a welcome rollicking comedy, is the attraction at the Avenue for the same period. The Saxton Mandolin and Guitar Club, a local organization, is doing good work as an especial attraction during the engagement, playing a number of selections between the acts. On the Mississippi 15.

The Buffalo Stars, a first-class vaudeville organization, is at the Buckingham. The engagement closes 14 when Field and Hanson's Drawing Cards appear.

At the Bijou 9-14 there was an entire change of specialty people, and a really meritorious representation of the familiar May Blossom given, and for the first time here the wonderful Lumiere's Cinematograph was seen.

Maudie Daniels, who is now business-manager of the Wilbur Opera co., had inserted in the programme at the Avenue during the engagement here an advertisement for a number of chorus girls, and examined no less than forty applicants, showing that the stage-struck dream still exists in Kentucky.

The Legion Drum Corps, which about a year ago gave a successful amateur entertainment for charity's sake, will for a similar cause give a performance 21 at the Temple.

The Louisville Flower Mission realized a handsome sum through the generosity of Manager Sackett, who donated a percentage of the past week's receipts to the cause.

Manager James B. Camp, of the Grand Opera House, is keeping the wires hot with the Clay Clement management, who wish to cancel an agreement made to play their forthcoming engagement at the manual price of the Grand. Mr. Camp wishes to keep faith with his patrons, having promised that a uniform scale of prices shall rule throughout the season at his house.

It is announced that among the big attractions to appear at the Auditorium during the coming season is the Metropolitan Opera co. in its entirety, Louisville being one of the few favored cities outside of New York in which this entire co. will appear.

Ex-Vice-Presidential nominee and Ex-Governor of Kentucky Simon Bolivar Buckner occupied a box at Macaulay's upon the occasion of the initial production in Louisville of a Governor of Kentucky.

Ex-Senator Charles Scott, who is now a resident of Lexington, Ky., was one of the visitors of the week.

CHARLES D. CLARKE.

TOLEDO.

Chanancy Olcott's engagement at the Valentine 6, 7 drew very small but highly pleased audiences. Theodore Thomas's orchestra gave one concert 9 to light before the Olin Sauter presented the play, Love of Lyons and A Soldier of Fortune 10, 11. This was Mr. Skinner's first appearance here as a star, and to say that he delighted his hearers would be but expressing it mildly. It is to be regretted that the attendance was light.

At the People's Gas Williams in One of the Finest Draw good houses 6-7. In Old Kentucky opened a four piece co. to S. R. O., and business continued good. The co. is above the average. It is always a pleasure to see Laura Burt. She is one of the most earnest little workers in the profession. Anna Eva Fay's wonderful performance has caught the people, and the Auditorium is unable to accommodate the crowd who flock to see her. The engagement closes 15. Leads, the hypnotist, is the next attraction.

The new Wonderland had an auspicious opening, and the halls and theatre are well filled at every performance.

In Old Kentucky there is a young woman who, under the stage name of Marion Wellington, is doing an effective piece of work in the character of Barbara. She is Mary White Hall, a Kansas City girl, who last Fall enjoyed the proud distinction of being the Queen of the Carnival, an honor that is most highly esteemed in the western city. Mrs. Hall has been a member of various local stock co., this being her first venture on the road, her debut being made here last Sunday night, when she had her part letter perfect with but a few hours' study.

C. M. ERSON.

NEW ORLEANS.

Ribes appeared at the Grand Opera House 9-15, presenting The Merchant of Venice, Josephine, Empress of the French, and Mary, Queen of Scots. The co. is very ordinary, and they played to the smallest audiences seen at the Grand Opera House this season. P. E. Graham 15; Lewis Morrison in repertoire 22; Rosabel Morrison in Carmen 29.

Lillian Russell, with her large co. of 160 voices, produced An American Beauty 9-15, and played to big business. The co. is an excellent one in every particular, and there is a dash and tunefulness about An American Beauty which is quite refreshing. Among the artists in the cast are Susanna Leonard, Sadie Kirby, Nellie Lyford, George Hawley, Richie Ling, Catherine Linnard, Jerome Spies, William Cameron, and Owen Westford. Too Much Johnson 15.

Murray and Mack in Finnegan's Courtship played to crowded houses 9-15 at popular prices.

A. H. Christie is here ahead of An American Girl. The French Opera House, which has been the temple of the lyric art in New Orleans for the past fifty years, and where F. Charley's French Opera co. will be seen this winter, has been entirely renovated, and all that the painter's brush could do in the line of ornamentation and frescoing has been done, making of this historic house a new creation. Since 1830, with but few exceptions, New Orleans has been annually visited by an opera co. This year will be no exception, and indications point to a successful season. The co. arrived in New Orleans 16, and makes its debut 24.

J. MARSHALL QUINTEHO.

OMAHA.

Hamilton's Players produced in Mizoura to a series of well-pleased audiences at the Boyd 8-7. The co. is quite good, and receipts satisfactory. On the Boyd 8-7 a large business 8, 9. Scenic arrangements and thrilling climaxes were vigorously applauded. Steve

Brodie as usual is very much in evidence. Gay Coney

opened 15-16, Twelve Temptations 25, 26.

At the Creighton Walker Whitehead opened a half week's engagement 8 in Eugene Aram, a dramatization of Bulwer's international novel. The play is equally interesting to many, but I doubt if it proves a drawing card on the road. Mr. Whitehead, of course, takes the role of the melancholy scholar. Mr. Herman and Lucia Moore are thoroughly satisfactory. The Merchant of Venice (Othello and Hamlet were given later. Business was very poor. Prisoner of Zenda 15, 16; Whitney Opera co. 25-26.

The Creighton comes out with a new and attractive programme this week. It is the work of Col. Martin, of the Rem Printing Co., Mr. Martin succeeding David L. Carson as editor of the programme.

C. S. Potter, general agent American Express Co. and a popular member of the Omaha Lodge of Elks, is about to remove to New York city.

Joseph Gahn is negotiating with Godowski, and if successful the eminent pianist will appear in concert the last of this month.

The Brownies will deliver the Creighton shortly.

The following are the names of the co. comprising the E. A. Church Metropolitan co., which opens its season at the Boyd 11: Frank London, Henry Dixon, J. G. McFarlane, Charles Henderson, Marge Bailey, Leslie McFarlane, Mrs. Henry Vanderhoff, A. W. L. Hia, James P. Dean, and Annie Pomeroy. E. A. Church is proprietor and manager.

KINGWALT.

PITTSBURG.

The admirers of Joseph Jefferson, and their name is legion here, completely filled the Alvin 9, the opening night of the engagement. Rip Van Winkle was the bill produced in the same superb style that has always characterized Mr. Jefferson's work. The support was efficient. Florence Robertson, who took Mrs. Bishop's place on short notice, on account of the illness of the latter, did so in a highly satisfactory manner. Lead the Five Shillings and Cricket on the Heath were also given during the week. Next week The Lady Slavey, with Marie D. Essler and Dan Daly.

Chanancy Olcott never fails to draw immense audiences to the Bijou, and last week was no exception. The advance sale was one of the best of the season so far, and Maxvornsen was given all week. New songs and new scenic effects added materially to the production. Next attraction May Irwin and John C. Rice in The Widow Jones.

A fine audience greeted Peter F. Dailey at the New Grand Opera House 7, and A Good Thing did not prove a misnomer. The entire co. made a hit. In Old Kentucky next week.

Gus Hill's Novelties made a good opening at the East End Theatre, and drew well all week. Ryan and Kelly follow.

The Avenue Stock co. produced Nishe during the past week at the Avenue Theatre to standing room at each performance. The vaudeville specialties were up to the usual standard of excellence. Next week the stock co. will produce Bartley Campbell's Galley Slave, and in the vaudeville will be seen Ezra Kendall, Ed. M. Fayer and Edith Sinclair, Al. H. Wilson, Adelaide Randall, the Four Lamonds, McCloud and Melville, and Lavender and Thompson.

Hopkins's Duquesne Theatre offered Lockhart's Elephants as its principal attraction during the week. Business continues good. Tynwood, a romantic military drama will be produced by the stock co. as the stock co., as the next attraction. Lillian Morrison and Eugene Sweetland have been added to the Stock co.

The Carjas Brothers, Edith Kingsley, Gilbert and Goldie and Castellan and Hall open 16.

Weber and Fields opened 9 at the Academy of Music to a large audience. Next week the Vaudeville Club, with John Kennell.

The profits of the Old Kentucky next week at the New Grand Opera House will be devoted to the Commercial Travelers' Home at Binghamton, N. Y.

R. M. Gulick, of the Bijou circuit, is devoting most of his time present to the Eastern end of the circuit by reason of the illness of Mr. Bennett.

Two rooms having been secured at the West Penn Hospital, this city, for the relief of sick members of the theatrical profession, the statement is emphatically denied at that institution that any such person, entitled to relief, has been obliged to pay for treatment.

A benefit will be given at the Alvin Theatre the afternoon of 20 for the Cooks' Orphanage, and all co. in the city that week will participate.

Harry C. Schwab, manager of Harry Davis's enterprises in this city, denies the formation of any syndicate having for its object the control of a chain of vaudeville houses. It is barely possible Mr. Davis may open a theatre in St. Louis and one in Baltimore, but they will form part of the Davis Circuit, and be absolutely under the management and control of Mr. Davis.

J. J. Rosenthal, manager of The Lady Slavey co., was here during the week.

The Meteors come to the Academy of Music Thanksgiving week.

EDWARD J. DONNELLY.

PORTLAND, ORE.

Two good-sized audiences saw the Empire Entertainers, comprising Albert, Samson, Roy, Friedlander Brothers, Sidney B. and Mildred De Grey and Nellie Maguire in specialties, at the Marquam Oct 27, 28. Aiden Benedict and co. in Fabio R-mani, or the Vendetta did fair business 23. Grace Hunter in a exceptionally brilliant fire and serpentine dances between acts received and third was a very interesting and important feature with the co. Katie Emmett 9-11; Grau's Comic Opera co. 16.

Multnomah Amateur Athletic Club, here, will give its annual Winter attraction at the Marquam 25-26. Instead of delving in burlesque, as has heretofore been the club's forte, it will give a vaudeville performance to begin at 2:30 in the afternoon and end at 10:30 night.

George L. Baker, assistant manager at the Marquam and president of the Portland Theatrical Mechanics' Association, has issued a call to the members of the P. T. M. A. to elect new officers for the year 1897. The election will take place at the Marquam in December.

Cordray's had large house week ending 7 with Lincoln J. Carter's The Yarns, under the able and energetic management of J. H. Haulter. Scientifically, the play surpassed anything seen at Cordray's for some weeks. The co. presentative is deserving more than passing notice. Ralph Dean, E. F. Kreyer, Garland Gaden, T. J. Comerford, Fannie Grant Huntley, Emma Whitely, and Flora Mitchell were particularly good in their parts. A. V. Pearson's The White Squadron 9-14. Land of the Midnight Sun 15, 16.

The Park Theatre, which has been closed for eight months, will be reopened 22. F. J. McHenry, who has seen fifteen years as actor and manager, and who for three years has been the enterprising representative of the Woodmen of the World, and to whose efforts in its behalf may be attributed its present great growth, will be the Park's lessee and manager. Mr. McHenry will conduct the house as a first-class family theatre. A stock co. will be the life of the house for a short season. Popular prices will obtain. Improvements are now being made in the make-up of the Park. Under good management, no reason exists why the Park ought not prove a profitable investment. It has always been a favorite resort. It has good seating capacity, and its stage facilities are up to date.

Many friends of Emile Frances Bauer, a quondam Portlander, are greatly pleased to learn that she has been placed in charge of the Brooklyn, N. Y., office of the Musical Courier. For several years she has acted as that paper's Portland correspondent. Some weeks ago she left here for New York to act as the Oregonian's correspondent there in matters theatrical. Her letters to that paper have been highly enjoyed by everyone. Therefore she was in charge of the Sunday Oregonian's theatrical page besides acting as its musical and dramatic critic. Added to her cleverness as a

writer, she has also achieved marked success as a playwright. The presentation of her Call Box, an operatic comedy, at the Maxbaum in December, 1895, is well remembered.

JERSEY CITY.

James A. Herne and co. in Shore Acres opened at the Academy of Music 9-14 to magnificent business, and has given the best of satisfaction. The play is staged strong one. Mr. Herne's acting is art itself, and he pervades the house when the even door is opened in the second act, and that is about as realistic as anything can be. One of the most pleasing features of the play was the part taken in it by the children. They added to the whole production an element of home life and charm and much that made it an exceptionally true to life. Robert Fisher, James T. Galloway, Lucy Morrow, and Grace Gayler, came in for their share of the honors. Mrs. Henderson is to be complimented for this notable engagement, and it is to be hoped she will secure more of them. James O'Neill in *Repentance* 15-21. *Wife of Wealth* 22-28.

The Elks' Memorial service will occur Dec. 6. A committee is now making necessary arrangements. Ed Christie, an old resident of this city, is playing *Ed Christie*, a number of friends called on Mr. Christie while he was playing in this city recently.

The stage hands at the Academy of Music are having a lively time scrapping for the remains of the turkey on that one performance of *Shore Acres*.

The stage hands of the Academy of Music have started in to burn one of their number for constable of the next local election. A banner has been raised opposite the theatre, bearing the inscription "For Constable, Butts Fagan."

The Hour Before Dawn, a new four act drama by Mrs. M. E. O'Connor, will be produced at the Lyric City Lodge of Elks. Agnes Booth will head the cast.

During James O'Neill's engagement at the Academy of Music 15-21, he will appear in *Virginia*, *Monte Cristo*, *Hamlet*, and *The Count of Lyons*.

The majority of the ladies who attend the Academy of Music are becoming accustomed to removing their hats. A large share of credit for this happy event is due to Advertising Agent John "Rocky" Moore, who has worked hard to bring about this convenience.

Gilmore and Leonard, of Hogan's Alley co., were in town 11.

William Broderick, of the Dorcas co., writes that while playing in Lima, O., recently, one of the citizens for President W. J. Bryan, the Democratic nominee for President, Mr. Bryan, kept up the joke and had a red-hot time. The news spread about and a number of old veterans called at the hotel seeking interviews and wanting to shake hands.

J. Leslie Gossin is organizing a repertoire co. for the road.

MINNEAPOLIS.

At the Metropolitan Opera House Robert Mantell appeared in repertoire 57, opening in *The Corsican Brothers* to one of the largest houses of the season. His personation of the title-role was artistic and forceful throughout and evoked enthusiastic applause. The support was adequate, the work of Charlotte Behrens being especially worthy of praise. The *Gay Parisians* was given its first production in this city at the Metropolitan Opera House to good business and both play and co. made an emphatic hit. W. J. Ferguson as Pinglet was irresistible, funny, and kept the audience in continual laughter. Sadie Martinet, as vivacious as ever, was seen to marked advantage as Marcella. Mrs. E. J. Phillips was a pleasing Mme. Pinglet. Margaret Gordon was happily cast as Victorine. Charles B. Wells made an effective Pallard and James O. Barrows an amusing Mathieu. The *Man in the Iron Mask* 12-14.

At the B. J. Opera House two large audiences greeted Hany C. Blany in *A Boy Wanted* 5. The S. R. O. sign was out in the evening. As the Boy, Mr. Blany was a decided success, and his support was unusually clever. Nellie O'Neil and Lillie Sutherland brought down the house in their specialties. Laura Evans and Raymond Findlay won favor in a new burlesque. McKee Rankin in New York as it is 15-21.

Minneapolis Lodge of Elks No. 44 is making extraordinary preparations for the meeting of the Grand Lodge of the order in this city July 6, 1897. The local executive committee consists of the following well-known and popular members of the lodge: C. M. Foote, G. F. McNeill, C. B. Teal, F. E. Weston, E. W. Goddard and Weed Munro.

Wallace Shaw, who was seen as Fouché in *Madame Sans Gene* last week, is remembered as a popular member of the old People's stock.

Harold Russell, of the same co., was known as Harold Rutledge in the palmy days of the Pence Opera House stock.

Sam W. Combs, who was in the city 5 in advance of *A Boy Wanted*, has many friends here, having once been assistant city passenger agent of the Burlington road. Mr. Combs has some novel schemes for advertising his attraction.

Manager L. N. Scott, of the Metropolitan, left 11 for a ten days' absence in New York city.

The receipts of *Sans Gene* at the Metropolitan were the largest ever played to by any attraction at the same prices.

ST. PAUL.

At the Metropolitan Opera House Augustus Pitou's excellent co. with Kathryn Kidder as the star, produced *Madame Sans Gene* 57, giving four performances and drawing large and appreciative audiences. In the role of Madame Sans Gene Miss Kidder's impersonation evidenced a fine conception of the character which won her repeated curtain calls. Augustus Cook played the part of Napoleon in a praiseworthy manner. Mr. Cook is an actor of fine ability and made the most of the part. Harold Russell was excellent as Marshall Laflore. Walter Shaw does very clever work as Fouché, which met with merited recognition. Willis Granger as De Neipperre, Catherine Campbell as Princess Elina, Francesca Lincoln as Queen Caroline well sustained their roles. The co. give a smooth and even performance. The production was one of the best ever seen in this city.

Donald Robertson, supported by Miss Brandon and a fair co. presented *The Man in the Iron Mask* 8-11. They opened to fair houses and appreciative audiences. Mr. Robertson in the dual role of Gaston and Louis XIV. does excellent acting, which was heartily applauded. Miss Douglas well sustained the role of Marie d'Ortrange. The play was well received. The *Gay Parisians* co. 12-14. *The Thoroughbred* co. 15-18.

At Little's Grand Opera House a drama by McKee Rankin entitled *New York As It Is* was produced for the first time at the Grand 8-15 by a good co. It opened to a full house. The play is melodramatic and has some strong scenes. The final triumph of filial affection is one of the principal themes on which the play is built. The cast is good throughout and each character is well taken. The principal part, that of Philip Garth, the convict father, was assumed by McKee Rankin, played in a manner that won merited recognition. Harriet Granger was excellent as Madame Carlton and made the most of the part. Nance O'Neil played the part of Anna Dunning in a praiseworthy manner. Edward F. Mawson does good work as Stephen Baldwin. Lois Clarke and Mary Saunders were very clever in their roles. A *Venuine Venetian* co. with Gus Henge 16-21.

Harold Russell, of the *Madame Sans Gene* co., is an old favorite in St. Paul and is remembered as a leading member of the People's Theatre Stock co. Mr. Russell met with a cordial welcome.

Manager I. Newton, of the *Madame Sans Gene* co., reports the co. having done an excellent business this season.

BUFFALO.

Stuart Robson with *Madame Janaschek* were at the Star Theatre 9-11, playing to good business. Mrs. Ponderbury's Past was given preceded by a curtain-raiser, Mr. Gilmour's Wedding. Mr. Robson has an excellent co. In the curtain-raiser he appears as young Mr. Gilmour, and in Mrs. Ponderbury's Past, accompanied by and under the management of Charles B. Hanford, appeared 12-14 in *Obello*, Julius Caesar, Merchant of Venice and Richard III.

Chauncey Olcott will be the attraction week of 16, appearing in *Marionette*, the Irish Artist, and *Minstrel of Clave*. Mr. Olcott is a Buffalonian, and his appearance at a theatre here is always an event of unusual interest.

David and Keogh's spectacular melodrama, *The Side-*

walks of New York, played to packed houses at the Lyceum Theatre week of 5. The play was presented by a capable co., including Harry Johnston, Archie Allen, Edwin Shapley, Joseph Stoffer, and Suzie Willis. Down in Dixie will be the attraction week of 11.

The International Opera co. was at Music Hall 12-14, giving *Lucia di Lammermoor*, *Cavalleria Rusticana*, and *The Clowns*. The *B. Remia* Girl, and *Il Trovatore*. Gilmore's Band will appear 20.

MARIAN DE FORREST.

DENVER.

The opening of *The Prisoner of Zenda* at the Tabor week commencing 9 was one that not alone gladdened the hearts of the management but proved that our theatregoers do awake occasionally and show that they appreciate a good thing. *The Prisoner of Zenda* is a play that is pronounced and unimpaired hit in this town and the stage, and a most successful and profitable production in this city. The play upon its opening night Mr. Frohman's co. played in the best way to haul out the camp chairs and sell "standing room only." The *Prisoner of Zenda*, while the greatest novelty, is also probably the best theatrical offering we have had this season. In passing comment upon it, one is at a loss to know to whom to give the greater credit, whether to the author, or to the director, or to the performers. The play, for the creation of the delightful characters of the story, or Edward Rose, for the exceedingly skilful manner in which he has brought them to life upon the stage. Be that as it may, the combined craft of these two men has given to the stage a play that deserves to be remembered long after most of the other plays of the season have been forgotten as they are.

Howard Gould, who, I understand, was Mr. Sothern's understudy, and who, week before last, succeeded Mr. Hackett in the present co., plays the dual role of the Fifth and Rudolph Rassendyll effectively. Gould is a man of great ability, but those exquisite love scenes with which the play is permeated, and which in Mr. Sothern's keeping were played with such delicacy and fine feeling and were all poetry and romance, suffered somewhat in Mr. Gould's treatment of them. Isabel Irving looked and acted Princess Flavia sweetly and gracefully. Arthur Elliott made a capital Michael, while Colonel Sept found his counterpart in that excellent actor, Charles F. Adams. Maude O'Neil, Walter Hale, and John Findlay all did some creditable work. The production is mounted with some care and detail that we have learned to expect of the Lyceum Theatre's productions.

Amy Ricard, of *The Prisoner of Zenda* co., is a former Denver girl, and her many friends here were glad to welcome her. She is a graduate of one of the New York schools of acting.

The first of the Stark concerts of the Winter season was given at the Tabor Sunday night 8, and was well attended.

W. N. Lawrence, the very excellent representative for Daniel Frohman, states that *The Prisoner of Zenda* has done an enormous business throughout the West.

Manager Peter McCourt, of the Broadway Theatre is now in New York city on business. Dr. Beigriff, supported by an excellent co., including Marie Wainwright, will be the attraction at the Tabor week of 15-17. McCourt, managers of the Broadway Theatre, brought attachment proceedings against U. D. Newell and D. V. Arthur, of the Black Cross co., for \$649.55.

It is rumored that the members of the Black Cross co. will give a performance at the Tabor next week for the purpose of realizing sufficient money to pay their expenses.

Amy Ricard's friends will present a petition to Isabel Irving, of the Lyceum, asking that she permit Miss Ricard, who is her understudy, to play the part of Princess Flavia at the Saturday matinee of *The Prisoner of Zenda*.

SAN FRANCISCO.

The Tabor opened their third and last week at the Baldwin 2 to another large audience, giving *Chatterton* and *The Love Chase*. Julia Marlowe Tabor's Chatterton is not the version associated with Wilson Barrett's name. It is a play in blank verse written by Ernest Lacaze especially for her. In it she portrays the poverty, pride and despair of the young poet in his London garret. She made a strong finale of the scene where the beloved manuscript is torn up. Many think it is the strongest bit of the play. Dodson L. Mitchell is well made up in the part of Henry Burgum, and made a hit. Eugenia Woodward as Bertha Burgum, and Mrs. Sol Smith as Mrs. Angell completed the cast and helped to make the production a success.

The *Love Chase*, with its long cast, was exceptionally well mounted for its only production of the season. It is strictly in her line of character work. It fits her so well she has comparative little to do, acting to do, it being only necessary for her to appear in a natural manner, thereby bringing out her full force of expression. She made the biggest hit of the season, and many regret that the *Love Chase* is not to be put on once more. Mr. Tabor was cast as Wildfire and did good work. His assumed awkwardness greatly amused the house. Bassett Roe as Master Walter and a part that showed him in an agreeable light, and G. W. Annan's Sir William Foulstone is a strong character. Mrs. Sol Smith as Widow Brown portrayed that part in an amusing manner. The rest of the week will be given up entirely to Shakespearean productions.

Della Fox and co. open a two weeks' season at the Baldwin 9.

The California opens 9 with *Darkest Russia*. The Alcazar has another change 24. The *Gaily Ducky* having been taken off after a profitable two weeks' run and Augustus Dill's *Love on Crutches* substituted. It opened to a good house. The way the piece is mounted calls for much praise. Beatrice Lieb appeared as Annie Austin and was warmly received. May Buckdonia Quastler, John T. Sullivan as Gedyne Austin, and Franz Doane as Mr. Bitterledge were all good in their parts.

Drifting Apart, a sensational drama, is now on at the Grand Opera House. The scenic effects are especially good.

The Tennessee's Partner at the Columbia is doing its second and last week. The opening Monday drew a well-filled house. Following Tennessee's Partner comes Corinne with her co. in the extravaganza, *Hendrick Hudson, Jr.*

Babe in the Wood is doing its fourth and last week at the Tabor, and drawing good houses. Gypsy Baron follows Babe in the Wood.

The Press Club held its annual benefit at Morosco's Grand Opera House Oct. 29.

The second concert by the Winick-Bell Symphony Orchestra took place at the Baldwin Oct. 30, and proved as popular as the first, filling the theatre to its full capacity.

KANSAS CITY.

Charles Frohman's co. presenting *The Thoroughbred* appeared at the Coates Opera House 9-11 to fair audiences. The co. included a number of very strong people with Thomas Q. Seabrooke at the head. While his part did not afford the usual scope for him to show off his peculiar talents, he made a very amusing character of it. Edgar L. Davenport and Maud White made excellent impressions. The humor, however, was not of the kind to make the play go with any great dash, but the performers made the best of it. Walker Whiteside 16-18. *Wilton Lackaye* 19-21.

The Old Homestead played to a week's excellent business at the Grand Opera House 8-14 and the co. singly rendered by a clever double quartet. The popularity of this simple drama never seems to wane. Lincoln J. Carter's co. in the *Defaulter* played to fair houses at the Ninth Street Opera House 8-14 and gave the usual sensational performance. The co. was not up to the average. The New 8-15-21.

The Auditorium is dark at present.

FRANK B. WILCOX.

CHARLESTON.

Walter Baldwin, with a better co. than ever, is playing a week's engagement at the Academy of Music at popular prices, giving two performances daily to full

houses. The co. opened 9 to S. R. O. The *Galley Slave* will be played during the week by arrangement with the owners of the play, Pearl Melville. Manager Baldwin's wife, who, as leading lady, established the reputation of the Baldwin-Melville co., is still very sick at Asheville, N.C.

Emily Bancker and co. in *Our Flat* gave a very clever performance of that amusing comedy to a small audience 5.

The Baldwin-Melville co., whose engagement at the Academy of Music extends from 9 to 14, will lay off 12, giving place to *The B-wery Girl*. A *Milk White Flag* 17. Rosabel Morrison 20.

Manager Fred E. Wright is in the city in behalf of Hoyt's *A Milk White Flag*, and is actively exploiting the merits of co. and play. Manager E. P. Ahern is also here with the Baldwin-Melville co., and Manager E. H. Wood passed through last week ahead of *The B-wery Girl*.

CLEVELAND.

Otis Harlan, with Jeannette St. Henry, William Vere, and several other clever artists, entertained good audiences in Hoyt's *A Black Sheep* at the Euclid Avenue Opera House 9-11, followed by *O in Skinner*, which opened 13 in *A Soldier of Fortune*, and was greeted by a large and fashionable audience, generous in its applause. The play was repeated Friday evening, *The Lady of Lyons* Saturday matinee, and is the evening *Hamlet* closed the engagement.

Thomas W. Keene, with Charles F. Hanford, open at the Euclid 16.

Kellar always does a big business in Cleveland, heretofore having confined himself to four performances, but this year he favored us with a week at the Lyceum Theatre, and was successful in drawing large audiences at each of his marvelous entertainments. Mr. Kellar is assisted by his charming wife, who gives some wonderful exhibitions of mind reading. Joseph Murphy will be seen at the Lyceum 16-18.

We had Pickaminy hands and d-d-ies galore week of 9. Down in Dixie was at the Cleveland Theatre and South Before the War at the Star Theatre. Both attractions played to good business. Will C. Barlow, the old minstrel comedian, is with the Dixie in Dixie co. 16-19 and a bunch of Kevs 20-21.

New York Stars open a week's engagement at the Star Theatre week of 16.

ATLANTA.

At the Lyceum the Baldwin-Melville co., during week ending 7, did a splendid business, crowding the house almost every performance, and several times during the engagement the S. R. O. was out. The co. is very strong, and always gets a full share of the public patronage. The players are excellent, and the productions well mounted. At the closing performance 7, Ten Nights in a Bar Room was presented to one of the largest audiences the Lyceum ever held. Every seat well deserved, were given the co. by the local press. Roland Reed in *The Wrong Mr. Wright* and *The Politician* was here 4, 5. A *Boy Wanted*, with Florine West in the title role, appeared 6, 7, and matinee. The present week will be the liveliest thus far of the season, and so many attractions are on hand that theatregoers will have to keep hunting to see all the good things. The first announcement is that of William Gillette's comedy, *Too Much Johnson*, which will be seen three times beginning 10. Lewis Morrison opens his engagement at the Lyceum 11, presenting *Faust* three roles in a *Divorce Case* and *Our Flat* 13, 14. Hoyt's *A Milk White Flag* has been extensively advertised, and bids fair to draw large audiences to the Lyceum 13, 14. Richards and Fringie's Minstrels appear one night only 12.

The Imperial is doing only a fair business in vaudeville.

MILWAUKEE.

In Gay New York, Canary and Lederer's latest success, has attracted large audiences at the Davidson 11, and the amount of amusement furnished is sufficient to satisfy the most fastidious. Walter Jones contributes much to the success of the performance. David Warfield received an abundance of applause; Lucy Daly is a favorite in her songs and dances; and William E. Madam Sans Gene 12-14.

The Dazzler has occupied the Bijou stage 8-14, and attracted medium-sized houses. Following so soon after *Coney Island*, this piece suffers by comparison. Saved From the Sea 15-21.

The Vitascopes, Barney and Marguerite Ferguson, and the Electric Quartette comprise the principal features of the vaudeville entertainment at the Academy 8-14.

INDIANAPOLIS.

The Bostonians opened to profitable business at the Grand Opera House 6 with *Behemian Girl*. Robin Hood packed the house at the matinee 7. The engagement closed with *Prince Ananias* 7 to a good house. This opera is beautifully staged. Jessie Bartlett Davis has a host of friends here, and her reception was hearty.

Sam Devere's Own co. is playing at the Empire 16-21 and filling the theatre twice a day. Devere has some new songs, and All Grant introduces a pleasing monologue.

English Opera House was dark 5-7.

Cootie and Long opened the Grand Opera House in *The Other Man's Wife* 12.

SAN ANTONIO.

Della Fox at the Grand Opera House 2 played at advanced prices and had one of the best houses of the season, but the performance was indifferent and failed to please. *Sowing the Wind* is underwritten for 12; Louis James 20; Rhea 22, 23; Robert Grubbs 24, 25.

WILLARD L. SIMPSON.

THE ANATEURS.

The Gilbert Dramatic Association, of Brooklyn, will appear in Quack, at D. No. 26, with Charles T. Catlin, C. T. Wiegand and Hortense Booth in the cast.

Anthony Andre and the Garrick Players, *The Merchant of Venice* at St. Boniface Hall, Detroit, Oct. 22 and 23. Mr. Andre's Shylock was highly commended by press and public.

The Froscenian Dramatic Club of Baltimore successfully presented *Between Two Fires* Oct. 28. In the cast were T. Harry Krums, Alfred Frederick, J. Frank Meera, G. H. Henneman, Arthur E. Evans, Robert Brooks, Bernard S. Rosenfield, L. Weaver, William L. Emma, Emilie Woodward, Florence Grey and Minna Mowray.

The Jefferson Dramatic Society will present Nathan Hale, an original drama by Edward C. Rossi, at Prospect Hall, Brooklyn, Nov. 19. In the cast are A. V. Peters, H. Mahet, W. E. Schultz, E. C. Rossi, T. Burton, E. F. Thiergardt, W. F. Kelle, J. J. Tatter, E. A. Nelson, H. Prince, J. Rodriguez, W. G. Mahet, Emma Neiden, Gertrude O'Grady, and Anita J. Hughes.

The Marlowe Dramatic Society will produce, Nov. 23, at Prospect Hall, Brooklyn, Tom Cobb and A Quiet Family.

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CORRESPONDENCE.

ALABAMA.

BIRMINGHAM.—O'Brien's Opera House (Dr. C. W. O'Brien, manager): Roca 4 to fair business. Bowery 6 to good house. Roland Reed 5 in The Wrong Mr. Wright to S. R. O. at advanced prices; performances very meritorious; co. received several curtain calls. Barlow Brothers Minstrels 7 to good business. Hoyt's A Milk White Flag 12.

MOBILE.—Morris Opera House (Jacob Stern, manager): Barlow Brothers Minstrels 12.

HUNTSVILLE.—Opera House (John B. Gordon, manager): Barlow Brothers Minstrels 4 to S. R. O. Matt Atkinson 6, 7 gave general satisfaction. Jane Combs and Jefferys Lewis in Black House 25.

MOBILE.—Theatre (J. Tannenbaum, manager): Murray and Mack 6, 7 were greeted by fair audiences who greatly enjoyed the refined comedy of these two very excellent actors. A Milk White Flag opened the house from pit to dome at advanced rates, and gave an excellent performance; good co.

TUSCALOOSA.—Academy of Music (Brady and Miller, managers): Barlow Brothers Minstrels gave a good performance to a large audience 9.

DECATUR.—Echo's Opera House (Mr. Gordon, manager): Barlow Brothers Minstrels 6; good house. Maude Atkinson week of 9.

SELMA.—Academy of Music (B. F. Toler, manager): Barlow Brothers Minstrels 10 to the capacity of the house. The Private Secretary 31; Faust 17.

MONTGOMERY.—McDonald's Theatre (G. F. McDonald, manager): Hoyt and McKee presented A Milk White Flag to crowded and enthusiastic audience. Barlow Brothers Minstrels 12, 13.

ARKANSAS.

FINE BLUFF.—Opera House (E. F. Rosenberg, manager): Al. G. Field's Minstrels packed the house 4; receipts \$100.50. Performance not up to expectations. Jane Combs in Black House 14.

LITTLE ROCK.—Capital Theatre (Roy L. Thompson, manager): Hyman Brothers in 8 Reels 4, good co.; fair house. Jane Combs in Black House 14; Hancock, magician, 21; Bostonians 23.

NEWPORT.—Theatre (Van Brocklin and McDonald, managers): Frank Jones in Our Country Cousin 18.

NOT SPRINGS.—Opera House (J. W. Van Vleet, manager): Fred's Minstrels 2 to a full house; satisfactory attraction. 5 Reels 9 to good house; excellent satisfaction.

FORT SMITH.—Grand Opera House (C. J. Martin, manager): The Twelve Temptations 2; pleasing performance to a large audience. America, or Tom; talent, 3. Sowing the Wind 20; Bostonians 23; Devil's Auction 27.

HELENA.—Grand Opera House (Newman and Egan, managers): McCabe and Young's Minstrels 12; Devil's Auction 23.

JONESBORO.—Malone's Theatre (W. J. Malone, manager): L. F. Capeland 4 to poor business. Al. G. Field's Minstrels 5 to crowded house; performance excellent. A Yankee Drummer 9; Jane Combs and Jefferys Lewis co. 17; in Mizouza 25; Fred Waide and co. 28.

ARIZONA.

PHOENIX.—Phoenix Opera House (Dr. G. K. Keeler, manager): William L. Roberts in Faust 3; excellent performance and crowded house. Sydney R. Ellis in Duet with Russia 14. Lincoln J. Carter in Fast Mail Dec 17.

CALIFORNIA.

STOCKTON.—Yosemite Theatre (Adams and Sargent, managers): The Alcant Theatre co. open 9 for two weeks in The Wolves of New York. Yosemite Theatre (Adams and Newell, managers): Town Topics 9.

OAKLAND.—Macdonough Theatre (Mark Thall, manager): Firefly co. in repertoire 57 to good business; audience pleased. Coming: Julia Marlowe Taber and Robert Taber. Oakland Theatre (F. W. Benson, manager): L. R. Stockwell in The Magistrate to large business 34; support very good. Uncle Tom's Cabin, with Mr. Stockwell as Lawyer Marks, 9.

SAN DIEGO.—Fisher Opera House (John C. Fisher, manager): Alabama to a fair house 8. Ellen Beach Vaw 17; Corinne 26; Fannie Brunsfield Zeilen 25.

LOS ANGELES.—Theatre (H. C. Wyatt, manager): Alabama closed a three-nighter 4 to fair business. Della Fox in Little Trooper and Fleur de Lis drew well 7, 8. Julia Marlowe-Taber in repertoire week of 18. Broadway Theatre (Edward Selim, manager): 18 Broadway Comedians in Town Topics closed a fair week's business 7. The Ideal Comic Opera co. open in Madame Favart week of 8.

SAN JOSE.—Hall's Auditorium (L. Henry, manager): Town Topics 10.

COLORADO.

PUEBLO.—Grand Opera House (S. K. Nye, manager): Darkest Russia 3; good business; highly pleased audience. Black Crook 4; large house. The Prisoner of Zenda 6; large and appreciative audience.

GRAND JUNCTION.—Park Opera House (Edwin A. Russell, manager): Corinne 3; large and appreciative audience; performance excellent. Carthagen, Page and O'Neil were great favorites. Darkest Russia 5 in fair business; performance good. New South 12; Fast Mail 24.

COLORADO SPRINGS.—Coliseum (H. B. Irvine, manager): The Defaulter 2; light business; excellent performance. O'Brien House (S. N. Nye, manager): Darkest Russia 2 to a fair house. The Black Crook 5 to good audience. The Prisoner of Zenda gave performance to S. R. O. 7.

LEAVELAND.—Winton Opera House (A. S. Weston, manager): Corinne Extravaganza co. played Hendrik Hudson, Jr. 2; packed house; Corinne was well received. Joseph Cartwright's work was heartily applauded; performance gave general satisfaction. Darkest Russia, under the direction of Sidney R. Ellis, 4, was greeted by a large and appreciative audience. Mr. Ellis, Mr. Jordan, Mrs. Byron, and Selma Hansen are worthy of special mention; performance good. The Grimmers in Humanity 11.

GREENLEY.—Opera House (W. A. Newton, manager): Fast Mail 12; Tornados 25; Grecian Art Tableaux co. 25.

ASPEN.—Wheeler Opera House (J. J. Ryan, manager): Dark 3-14.

CONNECTICUT.

HARTFORD.—Parsons's Theatre (H. C. Parsons, manager): Alexander Black's charming picture play, A Capital Courtship, 5 to good audience. The Fatal Card 6, 7, was presented by a competent co. under the management of Julius Cahn. Denman Thompson's Sunshine of Paradise Alley 9; Jewett 10 in an evening of music was enjoyed by Marshall Wilder. Allen Willey's co. 11, 12 presented My Lady Greyhound, a society comedy, and La Belle Ruse, a strong drama, by David Balcan. Nellie Bourne, the star of the co., displayed rare dramatic talent, coupled with good looks and a fine stage presence. The co. in support were all competent actors, including E. E. MacFadden, Carlton Welles, Frederick Conger, S. K. Chester, Frank Kendrick, Rachel Dean, Estelle Stanton, and Merion Bullon. Ada Rehan 13, 14. Opera House (Jennings and Graves, managers): A large audience greeted Isham's Octoroons 4. The co. is composed of colored artists, each possessing remarkably fine voices. Genuous Apollon was given, S. E. Kidder's realistic melodrama, Shannon of the Sixth, 5. Rose Sydney's London Belles 6, 7 presented a good vaudeville bill. The Two Belongs, with Donitt Ashton featured, did fair business 9. The Naval Cadet, with James J. Corbett as the central figure, delighted the galleries 10. Tim Murphy 11, 12. Thompson's Vaudeville co. 13, 14. Items: Susie Kerwin was at the Hotel Hartford Sunday en route to join her co. in Vermont. Incidentally she signed three Hartford young women who joined the co. the past week. Colonel Graves, of the Hartford Opera House, who has stamped the State for free silver, good naturedly acknowledged the defeat, and entertained a few good bug friends with a box party on the evening of 4. The Two Orphans asylums attended the Two Orphans matinee by invitation of Jennings and Graves. J. H. Blackford, of Rose Sydney's co., belongs to a noted musical family of this city. His father organized the Hartford City Band.

A. DUNN.

NEW HAVEN.—Hyperion Theatre (G. B. Dunell, manager): Edward Harrigan and his clever co. gave Marty Malone 5 to a large and appreciative audience. Prof. D. Neumann, stand reader, 12. Margaret Fuller 19, 19. Grand Opera House (G. B. Dunell, manager): A Night at the Circus did a lucrative business 5, 7, and proved amusing. The Great Northwest, a realistic drama, opened for three nights 9 to a very good house. Laura Bigger and Burt Haverly in A Trip to Chinatown 12-14. Gilmore and Leonard's Hogan's Alley 15-18.

NORWICH.—Broadway Theatre (Ira W. Jackson, manager): McKee Rankin in New York As It Is drew a meagre audience 4. Mr. Rankin's acting of the returned convict was strong and convincing, and his support, including Maude Granger, admirable. Neil Burgess in the new comedy, Old Miss Fidd, gave the second performance of the piece. It is hardly fair to judge the play in its present condition. That it contains many bright lines and funny situations cannot be denied, but it needs careful revision. James Corbett 11; Nettie Bourne 13; Ed Harrigan 14, and Sunshine of Paradise Alley 16.

NEW LONDON.—Lyceum Theatre (Ira W. Jackson, manager): The Express in Old Miss Fidd, the new comedy by Alice E. Love, was introduced to the public for the first time on any stage 4. Mr. Burgess has a character that fits him like a glove, the support is fairly good, there are a number of amusing and comical situations which cause much laughter. While Mr. Burgess is off the stage the play has little interest. The living machine was a success, but the stage mechanism for the bike race failed to arrive in time, and made that feature anything but exciting. Old Miss Fidd, after some pruning, is destined to be a success. Fidd ahead Wilson 7 was one of the finest comedies that has been seen here for a long time, the scenery was in keeping with the play, the costumes correct, and the whole co. fine; fair business. Nettie Bourne in My Lady Greyhound 10 to light business. Co. fairly good. Harrigan 12; Tim Murphy 13; Sunshine of Paradise Alley 14; Waite Comedy co. and week.

STAMFORD.—Grand Opera House (I. M. Hoyt, manager): Frohman's Honors Are Easy 7 for the first time to a large and appreciative audience; performance good. Cook's Hollow 13. Opera House (I. M. Hoyt, manager): The Express in Old Miss Fidd, Honors Are Easy proved to be one of the most attractive performances of the season. There is a mixture of love and politics, laughable and dramatic situations that keeps up the interest to the end, and the author has so cleverly arranged his plot as to keep the audience suspended to the end. The co. was, as might be expected, an excellent one. The play is soon to be presented in the large cities, and is sure to make a hit.

MIDDLETOWN.—The Middlesex (Middlesex Assurance co., managers): Nettie Bourne appeared for the first time as a star in My Lady Greyhound to a very appreciative audience 6. Miss Bourne made a favorable impression. She has an excellent co., of which Harrington Reynolds and Marion Ballou are deserving of praise. James J. Corbett 12 to a large audience. Wang 20. The McDougall (J. C. Southmayd, manager): William Jerome's Four Tails co. 7. The Guided World 9, 10, and London Gaiety Girls 11, all to good business. Jennie Caled opened a three-nighter engagement in repertoire to fair business 12. Reed and Barton 17. Hogan's Alley 18; Noss Jollity co. 20, 21; My Uncle 22.

WINSTED.—Opera House (J. E. Spaulding, manager): Sawdust and Meach 57 to a fair business. Their repertoire includes Irish-American Comedians, Shadows of a Great City, Uncle Josh, Caprice, and Woman's Struggle. Timothy Drake with photograph and calcium views 11. Conn Hollis 12 to a good business; performance excellent. Howarth's Hibernia 14; Allen Willey co. 20. Fred J. Macomber joined Sawdust and Meach here.

BRIDGEPORT.—Park City Theatre (Mary E. Hawes, proprietor and manager): Pudd'nhead Wilson 3, and had a big house which applauded Mr. Hamilton's work. Harrigan had a noisy reception 4 in Marty Malone. William Jerome's date in Town Talk 6 was canceled as was The Sporting Duchess 9, 10. The Great Northwest 12, 13; Margaret Fuller (return date) in The Princess of Bagdad 17. Rice's ever-true co. in Evangeline 19; Oliver Byron 20; The New Girl 22. Auditorium Theatre (Mary E. Hawes, manager): The Two Orphans did well 57 with daily matinees. Lillian Kennedy in The Doctor's Daughter 19 had clever support and good business. James Harrigan, a host of "all-good" merry-makers played 11, 12 to steadily improving business and decided success. Hogan's Alley opens 13 for two days. The Kodak 16, 17; Limited Mail 20, 21.

WATERBURY.—Jacobs Opera House (Jean Jacques, manager): The Suez Canal Opera co. closed a successful week's engagement 7. Edward Harrigan and his co. appeared in Marty Malone 9 to a large and fair audience. Mr. Harrigan is a favorite here and always attracts a theatre full of the best people. Tim Murphy, supported by a good co. in Old Innocence and Sir Henry Hypnotized 10. They gave one of the most pleasing entertainments of the season. Lillian Kennedy in The Doctor's Daughter filled the theatre 11 with an appreciative audience. Items: Thomas David, of this city, is a member of Tim Murphy's co. under the name of William H. Dupont.

ROCKVILLE.—Henry Theatre (Murphy and Windner, managers): Hi Henry's Minstrels 6 pleased a good audience. Allen Willey co. in La Belle Ruse 14. Oliver Byron 19. Opera House (J. M. Fries and Co., managers): Hogan's Alley 12; Hoyt's A Trip to Chinatown 17.

BRISTOL.—Opera House (C. F. Michaels, manager): Hi Henry's Minstrels 5 gave a fine performance to good house. The stage settings and costumes were especially fine.

NEW BRITAIN.—Ruswin Lyceum (Gilbert and Lynch, managers): The Sunshine of Paradise Alley to good business 7, and Marty Malone to fair house 11. Waite's Comedy co. will give clever performance week of 16 at popular prices to good business (John Hanna, manager): Marie Sanger Burlesque co. 11-13.

TORRINGTON.—Opera House (F. R. Matthews, manager): Rice's Comedians closed 7 to large week's business. Edward Harrigan in Marty Malone 10 at advanced prices to packed house. Howarth's Hibernia 12; fair business. Y. M. C. A. Course 13; My Lady Greyhound 19; Little Tidy 20.

WILLIMANTIC.—Lodge Opera House (John H. Gray, manager): Tim Murphy 6 in Old Innocence and Sir Henry Hypnotized to light house. Hi Henry's Minstrels 10 to S. R. O. 7. James Thornton Elite Vaudeville co. 10; light house. Ed Harrigan in Marty Malone 13, fair attendance.

SOUTH NORWALK.—Hoyt's Opera House (I. M. Hoyt, manager): James J. Corbett in A Naval Cadet to S. R. O. 2. The Kodak co. 12-14.

FLORIDA.

PENSACOLA.—Opera House (J. M. Coe, manager): The Bowers Girl 4 drew a small but very appreciative house. A Milk White Flag 10; Too Much Johnson 12.

GEORGIA.

SAVANNAH.—Theatre (Charles D. Coburn, manager): A Night's Frolic, billed to appear 3, 4, canceled. Frederic Bryton played a return engagement in Forgiven 5 to fair business; performance excellent. Emily Backer and a good co. in Our Flat 6 to a small but highly appreciative audience. Rosabel Morrison in Carmen 25; Baldwin-Melville co. 25-28. Items: Sipe Dolman and Baker's Dug and Pony Show entertained large audiences 25-28. Singling Brothers' Circus amused two large crowds 6—Edwin Forsberg, of Frederic Bryton's co., will start out in repertoire the latter part of December. He will have three plays, Forgiven, The New Partner, and American Born. He has engaged a competent co. and will shortly commence rehearsals.

ATHENS.—Opera House (H. J. Rowe and Co., managers): A Carnival of Kismet, by local talent, under the direction of Professor Basel, 5, 6 to immense business. Emily Backer 16; The Private Secretary 23.

AMERICUS.—Glover's Opera House (Bloom Brown, manager): House dark week ending 7. The Private Secretary 13.

ALBANY.—Davis Opera House (H. T. McIntosh, manager): Fanch Robinson's return engagement, in Factory Girl 9; The Private Secretary 14.

GRIFFIN.—Olympic Theatre (L. Patterson, manager): Richards and Pringle's Georgia Minstrels are billed for 13.

COLUMBUS.—Springer Opera House (Springer Brothers, managers): Punch Robertson ended a successful week's business 7. The Private Secretary 13.

ILLINOIS.

PEORIA.—Grand Opera House (Chamberlin, Barbydt and Co., managers): Thoroughbred, with Thomas Q. Seabrooke 5 to a large audience. The Buster 6 to a small business. McFee's Matrimonial Bureau 10 to a fair house; performance good. Rob Roy 16; Mantell 18; Ward and Vokes 17; Al. G. Field 18; Sol Smith Russell 19; Sons of Sam (local) 20. Items: The Auditorium (Augustine Newville, manager): Me and Jack closed a week of fair business 7. House dark 8-11. Lost in Egypt 12-14. Maloney's Wedding week of 16.

DANVILLE.—Grand Opera House (S. W. Heiny, manager): House dark past week.

QUINCY.—Empire Theatre (Chamberlin, Barbydt and Co., managers): Thomas Q. Seabrooke in Thoroughbred 4 pleased a large audience. Support good. Santanelli opened a week's engagement 10 to a good house. On the Bowery 12.

EFFINGHAM.—Austin Opera House (Warten and Austin, managers): Fannie Minstrels 17 (house talent); The Buckeye 20; Lost Paradise 20; A Sowing Town Dec. 12.

JACKSONVILLE.—Grand Opera House (Raven-croft, manager): House dark 27.

MATTOON.—Theatre (William Foley, manager): Mathews and Butler in At Gay Cony Island 9; packed house; co. very fine. Items: Sherrie Mathews in an old Mattoon boy, and was given an ovation by his friends.

STERLING.—Academy of Music (M. C. Ward, manager): House dark 27.

STREATOR.—Flumes Opera House (J. E. Williams, manager): The Buster 3 to the capacity of the house; well-pleased audience. The Germans in Gilhoolys Abroad 5; fair-sized house. Singing specialties very good.

DECATUR.—Powers Grand Opera House (J. F. Given, manager): Thomas Seabrooke co. 2 in Thoroughbred to well-pleased audience. Eddie Foy in Off the Earth 5 to a large house. Whitney Opera co. in Rob Roy 11; Steve Brodie in On the Bowery 14.

ALTON.—Temple Theatre (W. M. Savage, manager): The Modern Maids 1 gave a very pleasing performance to good business. Jolly Old Chums 8 to good business. A Bowery Girl 12; The Buster 16; Lost Paradise 23; Charles's Aunt 23; Columbian Vaudeville 28, and Bert Cooke in The Other Man's Wife 20. Items: Now that the election is over the factories in this city which have been idle for some time will soon be running full force, and all indications are for a successful theatrical season.

ROCKFORD.—Opera House (C. C. Jones, manager): The Holden Comedy co. week of 2 did a successful business.

GALESBURG.—The Auditorium (F. E. Berquist, manager): Thomas Q. Seabrooke in Thoroughbred 6 to a good house. McFee's Matrimonial Bureau 11; Ladies' Minstrels (local) 13, 14; Rob Roy Opera co. 16; Ward and Vokes 18; Old Homestead 20; Redpath Concert co. 21; The Merry World 23; Walker Whiteside 26.

OTTAWA.—Sherwood Opera House (F. A. Sherwood, manager): The Germans in the Gilhoolys Abroad 6 to medium business. The Lost Paradise 14.

PARIS.—Shoaff's New Opera House (L. A. G. Shoaff, manager): The Hindoo Head Hunters by home talent 13. The Buster, under management of Ed Anderson 18. The World, under the management of U. T. C. 20; The Bowers Girl 27.

LA SALLE.—Zimmerman Opera House (E. Zimmerman, manager): McFee's Matrimonial Bureau 5 gave a good performance to fair attendance. Railroad Jack 13; Lost Paradise 15.

WAUKESHA.—Grand Opera House (George K. Spoor, manager): Edmund and Farley's Railroad Jack co. 9 to fair performance; small house. Fisk's Jubilee Singers 10; singing good; fair house. The American Vaudeville co. 12, 13; Shute the Shuter co. 25. John Stapleton co. booked for 16 canceled.

LITCHFIELD.—Rudolph's Opera House (Hugh Hall, manager): House dark week ending 7. Robert G. Ingersoll 20.

BLOOMINGTON.—New Grand (C. E. Petty, manager): McFee's Matrimonial Bureau 9 to fair business. Items: The Merry World booked for 4 canceled day of their engagement, claiming illness in co.

CHAMPAIGN.—Walker Opera House (C. F. Hamilton, manager): Charles A. Gordon in Fatherland 10 to a small house. A Green Goods Man 13.

DIXON.—Opera House (F. A. Truman, manager): Myers Colored co. 13, 14.

BELLEVOUE.—Timmerman's Opera House (Arg. Freeman, manager): Al. G. Field's Minstrels gave a fine performance to a large house 7. A Green Goods Man 8 to a small house. Ward and Vokes 15; The Fred Curtis co. 16-21.

EAST ST. LOUIS.—McCasland's Opera House (Frank McCasland, manager): Fallen Among Thieves 4 drew two big houses. On the Bowery 22.

ROUND CITY.—Opera House (Bets and Hoyt, managers): Spooner Dramatic co. 9-14. House dark 16-21.

LINCOLN.—Broadway Theatre (Comit and Foley, managers): Eddie Foy in Off the Earth 4; large house and good performance. At Gay Cony Island 10, big house and excellent performance. Robert Mantell 17; Gordon Comedy co. 23.

INDIANA.

NEW ALBANY.—Opera House (J. D. Chas, manager): J. C. Lewis, supported by Sadie Hanson and a competent co., presented Si Plunkard to a fair-sized house 10; the performance was a good one and gave general satisfaction. J. C. Lewis is a prime favorite here, and in the title role, fully sustained his reputation as a comedian. Sadie Hanson appears to good advantage as Dora Page and gave the best impersonation of that character ever seen here. She received merited recognition. Otis Stathack does several excellent bits of character acting in his attraction. Charles Tingay, manager of Ada Gray, was here 9 and engaged R. V. Prosser of this city for leading comedy part in East Lynne. The co. open their season 18 at Salem, Ind.

ANDERSON.—Grand Opera House (J. E. May, manager): Old Tennessee 2; fair business; performance good. Professor Starr and Wife in magic and spiritual sciences 3-6; The Merry World 9 gave an excellent performance to good business. Murray and Murphy 12; Green Goods Man 19.

PORTLAND.—Auditorium (A. D. Miller, manager): Murray and Murphy in O'Dowd's Neighbors 9; co. and attendance only fair. Other People's Money 19.

NOBLESVILLE.—Wild's Opera House (C. C. Curtis, manager): Jesse Mae Hall in repertoire 2-7 to crowded house; excellent performance. The Princess of Patches is her strongest play, and gives the best satisfaction.

MAHON.—Allen Opera House (H. B. Edmeston, manager): A Sowing Town 11. The new White Theatre was opened to the public 12 with The Merry World as the attraction. Manager Kinsman has booked a long list of good co.

GOOSHEN.—The Lewis (Frank Irwin, manager): Dark 27. Jim the Penman, booked for 6, failed to appear. Stetson's U. T. C. co. 11; Clay Clement in New Edition 14.

EVANSVILLE.—Grand (King Cobbs, manager): Devil's Auction 10. People's (T. J. Graves, manager): Dixie Land 8; fair house. The Lees, hypnotists, begin a week's engagement 9; Murray and Murphy 15.

MUNCIE.—Wyson's Grand Opera House (H. R. Wyson, manager): Merry World 3; fair business. McSorley's Twins 4; fair attendance. Merry World 7 to light business.

PERU.—Emrick's Opera House: Dark. — Pavillion: Street Tip 9; good business.

LAFAYETTE.—Grand Opera House (George Seeger, Jr., manager): The Edison Vaudeville and America Vaudeville co. 4-6; good business. Eddie Foy in Off the Earth 7; excellent business. Robert Mantell in Monbars 20.

HARTFORD CITY.—Van Cleave Theatre (George T. Telf, manager): The Columbia Vaudeville booked for 9, 10 canceled, having disbanded. The Ensign 12; Will Van Cleave will give a much-needed new theatre here next season. The present house is entirely too small to produce the better class plays, and hence the co. seen here are seldom first-class.

FORT WAYNE.—Marion Theatre (Stouder and Smith, managers): Dances 7; good business. Eddie

Foy 10; fair business. Robert Mantell 22; John E. Toole 25.

VINCENNES.—McJenny's Theatre (Guy McJenny, manager): Charles Vale's Devil's Auction 9; large house; co. not up to former years in merit or numbers. Clay Clement 20; Ward and Vokes 22. Items: Manager McJenny is doing his own booking and presenting but one play each week. Business thus far has been excellent, thus proving the soundness of his policy.

LAFORTE.—Hall's Opera House (W. C. Miller, manager): Strange Adventures of Miss Brown 23.

TERRE HAUTE.—Items: This city will not be entirely without a theatre this winter as was reported after the burning of Naylor's Opera House. C. W. Russell has leased Hindley Hall and turned it into a small theatre with a seating capacity of about 200, and named it Avenue Theatre. The house was opened 5 with Jim the Penman to small business. Clara Schumann Ladies' Orchestra 7, 8; light business.

ELKHART.—Rucklin Opera House (David Carpenter, manager): Dark 4-11. Jim the Penman co. failed to keep their engagement 7.

FRANKFORT.—Columbia Theatre (G. V. Fowler, manager): Charles's Aunt 7 pleased a fair house. The Sisters in their Mahatma Wonders opened a week's engagement 9 to a large and delighted audience. The Singler 21.

KOKOMO.—Opera House (F. E. Henderson, manager): McSorley's Twins 4; good performance and good business. The Dazzler No. 2, 7; poor performance; poor business. Jessie Mae Hall in repertoire commenced 9 to good house and gave general satisfaction. The Singler 21.

LOGANSPOUT.—Dolan's Opera House (William Dolan, manager): McDevitt Sisters 9-15 opened to good house. Clay Clement 16; Murray and Murphy 21; Faust 23; Bert Cooke Dec. 8; Lost Paradise 5.

KENDALLVILLE.—Spencer Opera House (A. M. Bover, manager): The Singler 14; Thomas K. Sanford and Thomas W. Keene 24.

ALEXANDRIA.—Opera House (Otto and Manlove, managers): McSorley's Twins 5; small house; good performance. Gilhoolys Abroad 10; light house; performance fair. Merry World 14.

BRACH.—McGee's Opera House (C. O. Shultz, manager): Clara Schumann Ladies' Orchestra gave two excellent entertainments 9, 10 under the auspices of the Brazil Cornet Band. Eddie Foy in Off the Earth 12; Murray and Murphy in O'Dowd's Neighbors 17; Elbing's Faust 20; Robert G. Ingersoll 30.

ROCKVILLE.—Opera House (D. Strouse, manager): Clara Schumann Ladies' Orchestra 4; small but appreciative audience. O'Dowd's Neighbors 18. — Carlisle Hall (D. Carlisle, manager): Herbert A. Sprague, impersonator, 12.

FRANKLIN.—New Opera House (H. H. Wood, manager): Columbia Vaudeville in fair business 2-4; performance satisfactory. Irving French Comedy co. in An Irishman's Troubles 12; Ray Eltring in Faust 19; Fetti's Comedians week of 30.

NEW CASTLE.—Alcazar Theatre (J. F. Thompson, manager): Columbian Vaudeville, billed for 5, 7, failed to materialize. Murray and Murphy in O'Dowd's Neighbors arrived 11 for one night. Green Goods Man 20.

HUNTINGTON.—Opera House (H. E. Rosebrough, manager): Cosgrove and Grant's Dazzler co. to small business 6; co. fair. Eltring's Faust, booked for 13, canceled. The Singler 17; The New Comedy Fair 27. — DUNKIRK.—Todd Opera House (Charles W. Todd, manager): House dark 9-14. A Green Goods Man 24; Kilarney and the Rhine 28; The Burglar Dec. 8.

WABASH.—Harter's Opera House (A. Harter, manager): Lucien Entertainment co. 10, 11; Henry Le Roy in Other People's Money 17; The Burglar 18.

ANGOLA.—Credon Opera House (F. A. Croston, manager): E. V. Harter in monologue 11 to a packed house. The Burglar 13; good house; excellent satisfaction.

AUBURN.—Henry Opera House (J. C. Henry, manager): U. T. C. co. 6; large and well-pleased house. The Burglar 18.

RICHMOND.—Phillips's Opera House (J. H. Dobbs, manager): O'Dowd's Neighbors 7; fair business. Other People's Money 13.

INDIAN TERRITORY.

Post Mall 12; E. J. Henley in Deacon Brodie 21; Beach and Hovens' Minstrels 24; Charley's Aunt 26.

SECOR.—GRAND OPERA HOUSE (R. B. Morris, manager): House dark 2-7. Gus Heege in Von Vonson 12.

SENECA.—PRINCE'S OPERA HOUSE (Ben R. Wiley, manager): Da-da-da. Temple's Comedians 18; McCarty's Musical Troupers 19-21.

MISSOURI VALLEY.—New Theatre (William Morris, manager): Bitter Theatre co. 16 for a week.

IOWA CITY.—GRAND OPERA HOUSE (Perry Clark, manager): The Rhythmic Concert co., with Camilla Uno, in S. R. O. 7. The Chase-Lister Theatre co. opened 9 with Caprice. They bill Caprice and Hearts of Oak.

DUBUQUE.—GRAND OPERA HOUSE (William T. Ruhl, manager): In Gay New York to a packed house at advanced prices; 7 audience very enthusiastic; c. excellent.

MARSHALLTOWN.—OCEAN THEATRE (like C. C. Spoor, manager): In Missouri to a big house 8; excellent satisfaction; good co. Mr. Morgan Giber 4-7; light business; well-pleased audiences. SING THEATRE (Helen and Evans, managers): From Sisters week 9.

FAIRFIELD.—GRAND OPERA HOUSE (M. F. Black, manager): House dark 9-14. Jolly Old Chums 17.

CRESTON.—PATY'S OPERA HOUSE (J. H. Patt, manager): The Curious Comedy co. to fair houses 24; specialties good. Post Mall 16; Old Homestead 28.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (L. M. Crawford, circuit manager; O. T. Crawford, local manager): Julius Cahn's Charley's Aunt co. 4 to a well-pleased but not over large audience. Performance fully equal to former productions here. The company is from let 6 to an audience that made up in applause what it lacked in numbers. The star's work is of a high order. The Ophelia of Lucie Moore and the King of Charles D. Herman deserve mention. In Missouri 11, 12, 8 Bells 13. Twelve Temptations 14. CRAWFORD'S OPERA HOUSE (L. M. Crawford, circuit manager; O. T. Crawford, local manager): Logan and Hamilton's American Dramatic co. 27 in Shadows of a Great City, Sea of Ice, for a Life, Article 47, She, and After Dark, at popular prices. Co. and scenery very good. Attendance fair. Schilling's Minstrels 13.

T. R. HYATT.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (E. L. Harting, manager): Charles E. Schilling's Minstrels 4-7; good performance to good business.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): House dark 2-7. Vale's Twelve Temptations 11.

ATCHISON.—THEATRE (John Seaton, manager): Charley's Aunt to very small house 2. Walker White-side presented Eugene Aram to a fair but appreciative audience 5. The Old Homestead to fair business 6.

WINFIELD.—GRAND OPERA HOUSE (F. B. Meyer, manager): Charles H. Vale's Twelve Temptations drew a good house 7; audience well pleased. Charles Schilling's Minstrels 11.

OTTAWA.—HOTEL OPERA HOUSE (Fred Finner, manager): Francis Jones in Old Madrid 7; performance excellent; crowded house.

GRAND.—AUDITORIUM (Charles H. Ridgway, manager): John Dillon in Wanted the Earth 6. Good co.; fair business. Charles H. Vale's Greater Twelve Temptations 13.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (F. J. Hess, manager): Charles Vale's Twelve Temptations co. 6 to good business; c. good, giving an excellent performance. Schilling's Minstrels 9.

WELLINGTON.—WOODS OPERA HOUSE (Asa M. Black, manager): Sharpley's Lyceum Theatre co. 27 opened to S. R. O.; business good all week; general satisfaction. They carry a fine band and orchestra. The dancing of Myrtle Vinton is worthy of mention. Charles E. Schilling's Minstrels 10. AUDITORIUM (Charles H. Ridgway, manager): Lecture by Dr. A. W. Scott 11.

FT. SMITH.—DAVIDSON THEATRE (Harry C. Enrich, manager): The Bowers Girl had fair house 3. Audience pleased. Twelve Temptations 4 had very good house. Performance good. Sowing the Wind 12.

HUTCHINSON.—OPERA HOUSE (W. A. Lee, manager): Charles E. Schilling's Minstrels 5 to good house. Lincoln J. Carter's Defaulter 7; good attendance.

LYONS.—BUTLER'S OPERA HOUSE (Fred R. Lutz, manager): Daisy the Missouri Girl 10.

PITTSBURGH.—OPERA HOUSE (W. W. Bell, manager): John Dillon to a crowded house 3. In Old Madrid, with Francis Jones in the leading roles, pleased a good house 8. A Black Trilby 10.

KENTUCKY.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Jolly Old Chums 2 to fair business; performance well received. Dixie Land 4 to fair business; performance good. St. Punkard 11.

FRANKFORT.—CAPITAL OPERA HOUSE (John W. Milam, manager): The Turkish Knights' Extravaganza co. 9 to poor and dissatisfied audience; poor co. English Hand Bell Ringers 18; Murray and Mack 19.

DANVILLE.—OPERA HOUSE (Frohman and Vestch, managers): Ella Martin, soprano; Professe de Roode, tenor; Henry Saxon, qu. Sp. all of Lexington, Ky., gave pleasing recital to large house 10. Clay Clement Dec. 4; Holsen and Wolford in repertoire 14 16.

NEEDERS.—THE OPERA HOUSE (A. D. Rodgers, manager): The Jolly Old Chums 6 to fair house. The Clara Schuman Ladies' orchestra 12.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): R. E. Graham and the American Girl co. played a fair audience 9. Anita Hendrie as the Girl, gave good support. Special mention is due John Fenton and the two children. ITENS: Anita Hendrie has replaced Ida Bell in The American Girl co. N. B. Sanders is here in advance of the Clara Schuman Ladies' Orchestra, which comes 23.

PADUCAH.—MORTON'S OPERA HOUSE (Fletcher Terrell, manager): Dixie Land to full house. The American Girl to fair business 10.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): St. Punkard 7 to fair business; performance good. Whitney Opera co. in Rob Roy to large business; performance far above the average and highly appreciated by the large audience.

PARIS.—GRAND OPERA HOUSE (D. C. Parish, manager): Murray and Mack 21; 8 Bells 27.

LOUISIANA.

BREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): The Private Secretary 3 to a good house; performance first-class. The work of Mr. Travers and Miss Hyatt was very clever. Louis James 12; Bancroft 14; Sowing the Wind 17; Barlow Brothers 21; Bostonians 25; Prof. Lee 30 and week.

MAINE.

PORTLAND.—THEATRE (Charles C. Takesberry, manager): The Saville Dramatic co. wound up a good week's business 7. William Barry in A Rising Generation 9-10 with a strong co. pleased large audiences. Hi Henry's New Minstrels 12. Miss Rice in At the French Ball 14; Conroy and Fox 20, 21; Stuart Robson 22, 23. Mrs. Penderbury's Past 23; Chimmie Fadden 30 Dec. 1. Frank's Bad Boy 2. Span of Life 4, 5. ITENS: Herald Square Comedians booked for 23 have been canceled. Lydia Barry did not appear in The Rising Generation here 9, 10 being seriously sick with typhoid pneumonia. Her role was ably taken by Mazie King. Frank Morris, ahead of The Rising Generation, was here 6. Press Agent J. C. Knapp for Hi Henry, was in town 9. Louis S. Gouillard, for the past ten years ticket agent for Barum and Bailey, is managing Barry's tour this season. The California Trio and a strong vaudeville combination at the Palace 9-14 is drawing good houses. Edw. A. Macfarland, manager of Denman Thompson, is trying to secure the management of Portland's new theatre now under construction. J. B. Moore.

AUGUSTA.—MERIDIAN HALL (Frank A. Owen, manager): Mora 9-14 in repertoire consisting of Dad's Girl, Pretty Polly, Fire Fly, the Danites, La Belle Midge, Her Husband's Friend, Rhody Canby's X Roads, A Pretty Holden, opened to good business; excellent co.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): Fannie Rice in The French Ball 10, 11 to large and pleased audience.

LEWISTON.—OPERA HOUSE (E. A. Mitchell, manager): House dark 9-14; Conroy and Fox 19. MUSIC HALL (Charles Harbury, manager): Fanny Rice at the French Ball 12.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager): House dark 7-14. Coming: Conroy and Fox.

MARYLAND.

LONACONING.—RYAN'S OPERA HOUSE (James P. Ryan, manager): The New York Theatre co. opened a three nights' engagement 16. ITENS: Owing to the failure of the Mary and Suppico, this house is now under the management of James P. Ryan.

CUMBERLAND.—ACADEMY OF MUSIC (Helfinger Brothers, lessees): Clifton's Big Double co. opened in The Ranch King 9 to S. R. O. They play The Bowers Girl 10, 11 by Frison 11, Myrtle Fern 12, A Brave Girl 13, Roxie 14, Hutton's Drawing Cards 25.

MASSACHUSETTS.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): Shannon of the Sixth 6 to not very good business. The papers here spoke unkindly of the piece but it is better than the average. It is well acted by W. H. Power and his co., notably in the part of being A. Z. Chapman and Nina Morris. Fanny Davenport opened a three nights' engagement 9 Monday evening she played against a Republican jollification. On Tuesday, when C. Copart was repeated, the house was packed and those who could not get seats had a chance to regret that they missed such a body of skilled artists and such a magnificent production of scenery for a mere street parade. Wednesday Fedora was played to nearly as good business. Miss Davenport's portrayals were most admirable, and her support in keeping. Melbourne McDowell's Mack Antony and Loris Ipanoff were strong and stirring. Brown, and W. H. E. Wood, Blanche Moulton, and Ellis B. Stone showed the stars. Curtains called and were frequent and furious. 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PORT JERVIS.—OPERA HOUSE (Jacob Kadie, manager). The Lettingwell-Darling co. began a three night engagement 9 in hand of Fate to good business. Arnold Wolford in Brand of Cass 15.

ITHACA.—LYCORN (M. M. Gutierrez, manager). There had been a full house 10. Ian MacLaren to a fair house 12. International Opera co. 18; Hermann 20; Shore Acres 21; James O'Neill 23; Daniel Sully 26.

PEEKSKILL.—DIXON OPERA HOUSE (F. S. Cunningham, manager). Shore Acres Oct. 30 to good business at advanced prices; audience well pleased. George

Wilson gave a good portrayal of Uncle Nat. Ed. J. Connelly as Joel Gates met with a hearty reception. The Cotton King 4 to 5 only fair business. The Limited Mail 6 to poor business. Hogan's Alley 10 to a large house. For Fair Virginia 10; Josh Simpkins 20.

BATH.—CANTO OPERA HOUSE (C. A. Smith, manager). Willa Collins and Willa in their new comedy, entitled "My Dad the Devil," 10 to a full house and entire satisfaction; good co. Morrison's Faust 10; Powell 27.

HUDSON.—OPERA HOUSE: Laura Bigger and Burt Haverley in A Trip to Chinatown 7 to fair business; performance gave great satisfaction. Irene Maule Bagley joined A Trip to Chinatown co. here 7.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, manager). Peck's Bad Boy gave a fair performance 7 to light business. The Rose Jolities in the Kodak 9. It gave a very interesting performance and were greeted by a fair-sized audience. For Fair Virginia 17; Haverly and Cleveland's Minstrels 19; Fatal Card 24; Shore Acres 28.

WAPPINGERS FALLS.—FARRELL'S OPERA HOUSE (James C. Brower, manager). Local Patent 3 to large and appreciative audience. Agnes's Modern Wonders 10. 16-21. Magazine's Invasion 27.

FULTON.—STEPHENS OPERA HOUSE (William C. Stephens, manager). Faust 7 to a very small audience. Performance excellent. Snowball 13 (by local talent). Lecture, benefit V. M. C. A. 17; Kirmis Local, directed by Randolph Sisters, 20-21.

CONHOES.—CITY THEATRE (Powers and Williams, manager). The McAniff and Greene popular variety co. closed a good week's business 7. Ome's Variety co. 9 to packed house. The "Jesse du vent" was made a feature of the advertising, and consequently the audience was composed of the sterner sex. CONHOES OPERA HOUSE (E. C. Game, manager). The Boston Quintette, assisted by Alma Powell, gave a delightful concert 9 to only a fair audience.

SCHENECTADY.—VAN CUREL OPERA HOUSE (C. H. Benedict, manager). A Trip to Chinatown did only fair business. Burt Haverly, Laura Bigger and the entire cast went first-class, and gave a very satisfactory performance. Chevalier and his vaudeville co. drew a big house at advanced prices 11. The performance was somewhat of a disappointment. Mr. Chevalier is a very clever actor and mimic, but he is sadly lacking in voice and failed to make a good impression on the audience. His co. was fairly good. Charles Bertrand and Harry Atkinson were especially fine. Boston Symphony Orchestra 12; Gilmore's Band 13; Old Homestead 14; A Night at the Circus 15. Manager Benedict, while riding his bicycle last week, was thrown from the wheel and fractured his collar bone.

WEEDSPORT.—BURRITT OPERA HOUSE (Harry D. Brown, manager). Joshua Simpkins co. to a fair house 9. Co. gave a first-class entertainment. Orchestra very fine. County Fair 29; Scammon's Side Tracked 29.

PENN VAN.—SHEPARD OPERA HOUSE (C. H. Shedd, manager). Spider and Fly 9; good performance to fair business. Shore Acres 20.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager). My Dad the Devil 11. The Germans in Gilhooley's Abroad 11; Faust 19; The White Crook 21; The Spoons 27 to 28. Business is picking up here since December 1. The orchestra was very good. County Fair 29; Scammon's Side Tracked 29.

30. Dec. 1 Lowell 2.3, Lynn 4.5.
World (Western): Sullivan, Ind., Nov. 17, Paris, I
 18, Charleston 19.
World (J. Z. Little, mgr.): Wilkesbarre, Pa., N

17, 18, Naticoke 19, Carbondale 20, Post Jervis, N. Y., 21.
WHITE SLAVE (Campbell Bros., mgrs.): Chicago, Ill., Nov. 15-21.
WOMAN IN BLACK (Jacob Litt, mgr.): Detroit, Mich., Nov. 15-21.
WAR OF W-ALPH (Jacob Litt, mgr.): Washington, D. C., Nov. 15-21.
WILLIAM BARRY (Louis S. Gould, mgr.): Lynn, Mass., Nov. 17, Middleboro 18, Brockton 19, New Bedford 20, Fall River 21, Brockton, N. Y., 22-24.
WHEN LONDON SLEEPS (J. H. Wallick, mgr.): Chicago, Ill., Nov. 9-20.
WALKER WHITEHEAD (Heuck and Snyder, mgrs.): Kansas City, Mo., Nov. 16-18, Des Moines Ia., 19, Washington 20, Iowa City 21, Cedar Rapids 22, Waterloo 23, Clinton 24, Day sport 25, Moon city, Ill., 27, Galesburg 28, Dubuque Ia., 30, Fairbault, Minn., 2, Stillwater 3, Duluth 4 5.
WATTS COMEDY (Eastern): New London, Conn., Nov. 16-21, Norwich 22-24, Lawrence, Mass., 30-Dec. 5.
WATTS COMEDY (Western): Reading, Pa., Nov. 9-21, Allentown 22-24, Pottsville 30-Dec. 5.
WILLIAM H. CRANE: Cincinnati, O., Nov. 16-21.
WOLFEY AND RUSSELL: Montpelier, Vt., Nov. 16-21.
YANKEE DRUMMER: Camden, Ark., Nov. 17, Texarkana, Tex., 18.

OPERA AND EXTRAVAGANZA.

ASHLEY GAIETY OPERA (C. Ashby, mgr.): Mahanov City, Pa., Nov. 17, Hazleton 18-21, Scranton 22-25, Wilkes-Barre, Pa., 26-28.
AMERICAN TRAVEL: Cincinnati, O., Nov. 16-21, Chicago, Ill., 22-24, Galesburg 25, Peoria 26, Rock Island 27, Davenport, Ia., 2, Clinton 3, Iowa City 4, Des Moines 5.
BEN HUR (Walter C. Clark, mgr.): Ottawa, Can., Nov. 16-21, Montreal 22-24.
BROOKE CHICAGO MARINE BAND (Edward F. W., mgr.): Chicago, Ill., indefinite.
BOSTONIAN COMIC OPERA (H. C. Barnabee and W. H. MacDonald, props., Frank L. Perley, mgr.): Louisville, Ky., Nov. 17-19, Nashville, Tenn., 19-21, Memphis 22-25, Little Rock, Ark., 26, Hot Springs 27.
CASTLE SQUARE OPERA (J. J. Jaxon, mgr.): Boston, Mass., indefinite.
CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Philadelphia, Pa., indefinite.
CORINNE EXTRAVAGANZA (Howe and Berry, mgrs.): San Francisco, Cal., Nov. 9-21.
CINDERELLA: Philadelphia, Pa., Oct. 26-indefinite.
CLARA SCHUMAN LADIES ORCHESTRA: Louisville, Ky., Nov. 16-21.
COLUMBIA OPERA (Chas. L. Young, mgr.): Spokane, Wash., Nov. 9-21.
DE WOLF HOPPER (B. D. Stevens, mgr.): Philadelphia, Pa., Nov. 2-28.
DORCAS: Chicago, Ill., Nov. 9-21.
DELLA FOX (Nat Roth, mgr.): San Francisco, Cal., Nov. 9-21.
EXCELSIOR (E. E. Rice, mgr.): Boston, Mass., Nov. 9-indefinite.
EVANGELINE (E. E. Rice, mgr.): New York city Oct. 1-indefinite.
FRANCIS WILSON (A. H. Canby, mgr.): Brooklyn, N. Y., Nov. 9-21.
FRANK DANIELS (La Shelle and Clark, mgrs.): Philadelphia, Pa., Nov. 2-21, Washington, D. C., 22-28, Baltimore, Md., 30-Dec. 5.
GILMORE'S BAND: Hamilton, Can., Nov. 18.
GRAND OPERA: Portland, Ore., Nov. 16-18.
GILBERT COMIC OPERA (Bert Klunk, mgr.): McConeville, O., Nov. 16, Cambridge 17, Parkersburg, W. Va., 18, Marietta, O., 19, Sistersville, W. Va., 20, Washington, Pa., 21.
HANLONS' SUPERBA: Williamsport, Pa., Nov. 16-17, Canton 18, 19, Binghamton, N. Y., 20, 21, Boston, Mass., 22-28.
IN GAY NEW YORK (Conroy and Lederer, mgrs.): Detroit, Mich., Nov. 16-21, Dayton, O., 23, Lexington, Ky., 24, Louisville 25, 26, Nashville, Tenn., 27, Birmingham, Ala., 28, New Orleans, La., 30-Dec. 5.
INTERNATIONAL OPERA (J. S. Leeburger, mgr.): Batavia, N. Y., Nov. 17, Ithaca 18, Williamsport, Pa., 19, Scranton 20-22, Syracuse, N. Y., 24, 25, Elmira 26, 27, Auburn 28.
JACK AND THE BEANSTALK: New York city, Nov. 2-indefinite.
JOHN W. ISHAM'S ORIENTAL AMERICA: New York city Nov. 9-21.
LILLIPUTIANS (Rosenfeld Brothers, mgrs.): Rochester, N. Y., Nov. 19-21.
LADY SLAVE: Pittsburg, Pa., Nov. 16-21.
MANDARIN: New York city Nov. 9-indefinite.
METROPOLITAN OPERA (Charles Young, mgr.): Baltimore, Md., Nov. 16-21.
MISS PHILADELPHIA: West Chester, Pa., Nov. 17, Harrisburg 18, Columbia 19, York 20, Shamokin 21.
MAPLESON OPERA: New York city-indefinite.
RED ROY (Frank Williams, mgr.): Davenport, Ia., Nov. 17, Burlington, N. J., 18, St. Joseph, Mo., 20, Topeka, Kans., 21, Kansas City, Mo., 23-25, Omaha, Neb., 26-28.
SANTA MARIA (Oscar Hammerstein, mgr.): New York city Sept. 24-indefinite.
THE GEISHA (Augustin Daly, mgr.): New York city-indefinite.
TWO LITTLE TEMPTATIONS (Charles H. Vale, mgr.): Kansas City, Mo., Nov. 16-21.
WATTS COMIC OPERA (Waite and Harrison, props.; F. G. Harrison, mgr.): New Britain, Conn., Nov. 16-21, Holyoke, Mass., 22-24, Worcester 30-Dec. 5.
WANG (D. W. Truss and Co., mgrs.): Woonsocket, R. I., Nov. 17, Wilkes-Barre, Conn., 18, Norwalk 19, Middletown 20, New Britain 21, Meriden 22, Bristol 24, Hartford 25, Waterbury 26, Bridgeport 27.
WHITE CROOK (Eastern): Ed. F. Rush, mgr.: Lowell, Mass., Nov. 17, Fall River 19-21.
WILBUR KIRWIN OPERA (A. L. Wilbur, mgr.): Lowell, Mass., Nov. 22-24, Newport, R. I., 30-Dec. 5.
WHITE CROOK (Southern): F. C. Huffman, mgr.: Norfolk, Va., Nov. 24, Richmond 25, Petersburg 26, Raleigh, N. C., 27, Henderson 28, New Bern 30, Goldsboro Dec. 1, Wilmington 2.
VAUDEVILLE.

AL REEVES: Brooklyn, N. Y., Nov. 16-21, Philadelphia, Pa., 22-28.
BOSTON ATHLETIC: New York city Nov. 16-21, Cincinnati, O., 30-Dec. 5.
BOHEMIAN BURLAPRISKS (Louis Robie, mgr.): New York city Nov. 16-21, Boston, Mass., 30-Dec. 5.
BLACK PATTI TROUBADOURS (Voelcke and Nolan, mgrs.): Wilmington, Del., Nov. 17, Easton, Pa., 18, Allentown 19, Wilkes-Barre 20, 21, Scranton 22, Carbondale 23, Binghamton, N. Y., 24, 25, Philadelphia, Pa., 26-Dec. 5.
BLACK CROOK BURLAPRISKS (Joseph Jermin, mgr.): Philadelphia, Pa., Nov. 16-21.
CITY CLUB (T. E. Mingo, mgr.): Detroit, Mich., Nov. 15-21, Cleveland, O., 22-24, Albany, N. Y., 30-Dec. 5.
CITY SWILLS: Paterson, N. J., Nov. 17-19.
DAVE MARION EXTRAVAGANZA: New York city Nov. 16-21.
FAY FOSTER EXTRAVAGANZA: Brooklyn, N. Y., Nov. 9-21.
FERGOLI (Henry Greenwall, mgr.): Washington, D. C., Nov. 16-21.
GILDED WORLD: Fall River, Mass., Nov. 17, 18, Lynn 19-21, Manchester, N. H., 23-25.
GUS HILL NOVELTIES (Gus Hill, prop. and mgr.): Indianapolis, Ind., Nov. 17-18, Dayton, O., 19-21, Cincinnati 22-24, St. Louis 30-Dec. 5.
HYDE COMEDIANS: Chicago, Ill., Nov. 15-21.
HOPKINS' TRANS OCEANICS: Baltimore, Md., Nov. 17-18.
HENRY BURLAPRISKS: Reading, Pa., Nov. 16-21, Philadelphia 22-24, New York city 30-Dec. 12.
HART AND FIELD: Mt. Morris, N. Y., Nov. 17, 18, Geneva 19, Canandaigua 20, Port Byron 21.
JAW-BROTHERS: New York city Nov. 16-21.
JOHN W. ISHAM'S OCTOBEROONS: New York city Nov. 16-21.
JOHN W. ISHAM'S OCTOBEROONS: Pawtucket, R. I., Nov. 17, 18, Marlborough, Mass., 19, Fitchburg 20, 21, Portsmouth, N. H., 23, 24.
LONDON GAIETY GIRLS (John A. Flynn, mgr.): Boston, Mass., Nov. 16-21, Montreal, Can., 22-24.
LONDON BELLES (Rose Sydel's): New York city Nov. 9-21.
MARIE SANGER: Brooklyn, N. Y., Nov. 16-21.
MODERN MAIDS (Lawlor and Clements, mgrs.): Galesburg, Ill., Nov. 17, Monticello, Ia., 18, Clinton 19, Maquoketa 20, Marion 21, Lyons 22, Peoria 23-25, La Salle 26, Moline 27, Pekin 28.
MORRIS TWENTIETH CENTURY MAIDS: Philadelphia, Pa., Nov. 16-21.
NEW YORK STARS (Gus Hill, prop.): Cleveland, O., Nov. 16-21, New York city 25-Dec. 5.
NIGHT OWLS (Fred Rider, mgr.): Columbia, Pa., Nov. 17, Lancaster 18, Wilmington, Del., 19-21.
REILLY AND WOOD: Philadelphia, Pa., Nov. 16-21.
RUSSELL BROTHERS: Brooklyn, N. Y., Nov. 16-21.
RENTZ-SANTLEY: Baltimore, Md., Nov. 16-21.
RUSH "EXCELSIOR": Buffalo, N. Y., Nov. 16-21.

RICH AND BARTON GAIETY: Hartford, Conn., Nov. 18, 19, Holyoke, Mass., 20, 21, Manchester, N. H., 22-25.
ROSE HILL: Washington, D. C., Nov. 16-21, Paterson, N. J., 22-24, Newark 25-Dec. 5.
SAM DEWEY: St. Louis, Mo., Nov. 16-21, Chicago, Ill., 22-24, Cleveland, O., 25-Dec. 5.
SAM T. JACK'S BULLFIGHTER: Boston, Mass., Nov. 16-21.
TERRIFIC EXCELSIOR STARS: Cory, Pa., Nov. 16-18, Union City 19-21, Mendota 22-24.
THORNTON ELITE (Sam Wolf, mgr.): Philadelphia, Pa., Nov. 16-21, Albany, N. Y., 22-24, Montreal, Can., 30-Dec. 5.
VALDE LIE CLUB (Weber and Fields, mgrs.): Boston, Mass., Nov. 16-21.
VANITY FAIR (Fred J. Huber, mgr.): Albany, N. Y., Nov. 16-21, Philadelphia, Pa., 22-24, New York city 30-Dec. 12.
WATTS-SISTER: Worcester, Mass., Nov. 16-21.
WEBER OLYMPIA: Newark, N. J., Nov. 16-21.
WEBER AND FIELDS' OWN: Cincinnati, O., Nov. 16-21.
ZINN: Providence, R. I., Nov. 16-21, Boston, Mass., 23-Dec. 5.

MINSTERIA.

AL. G. FIELD (John W. Vogel, mgr.): Quincy, Ill., Nov. 17, Peoria 18, Davenport, Ia., 19, Dubuque 20, La Crosse, Wis., 21, Minneapolis, Minn., 22-25, St. Paul 26-28.
BILLY VAN: Circleville, O., Nov. 16, 17, Springfield 18, 19, Urbana 20, 21.
BEACH AND BOWERS: Cedar Rapids, Ia., Nov. 18, Marshalltown 20, Oklaheo 21.
DUMMETT'S PATRIOT: Ia., Oct. 19-indefinite.
GORTON'S C. H. Larkin, mgr.: Camden, Me., Nov. 17, Thomaston 18, Augusta 19, Gardiner 20, Tregus 21, Bangor 22, Belfast 24.
GEORGIA UNIVERSITY STUDENTS (J. Edw. George, mgr.): Devil's Lake, N. D., Nov. 25, Great Falls, Mont., Dec. 3, Butte 4 5.
H. T. TOWN: Washington, D. C., Nov. 16-21, Baltimore, Md., 2-28.
HI HENRY: Portland, Me., Nov. 17, Haverhill, Mass., 19, Nashua, N. H., 21, Lowell, Mass., 23, Manchester, N. H., 25.
PRIMROSE AND WEST: Paterson, N. J., Nov. 20, 21.

CIRCUS.

BENTLEY: New York city-indefinite.
CLARK: Charleston, S. C., Nov. 18, Winter City 19, Ringling Brothers: Statesville, N. C., Nov. 17, Asheville 18, Morrisville, Tenn., 19, Knoxville 20, Chattanooga 21, Huntsville, Ala., 22, Decatur 23, Florence 24, Juka, Miss., 26.
MISCELLANEOUS.

ANNA EVA FAY: Milwaukee, Wis., Nov. 16-18.
AQUA-MORTE WORKERS (T. Winters, mgr.): Wapinnet Falls, N. Y., Nov. 16-21, Peekskill 22-24.
COLE MURKIN: Dallas, Tex., Oct. 26-indefinite.
CINEMATOPHILE (H. J. Hill, mgr.): Guelph, Can., Nov. 16-18, Galt 19-21, Brantford 22-24, Hamilton 25-28.
CORTER: Albany, N. Y., Nov. 16-21.
CANADIAN JUBILEE SINGERS: Buffalo, N. Y., Nov. 17-19.
D. M. BARTON'S EQUINES (John C. Patrick, mgr.): Reno, Nev., Nov. 16, 17, Carson City 18, 19, Virginia City 20, 21.
GEORGE S. WILLIAMS (Reader): Ottawa, Can., Nov. 23-25.
LEAS (hypnotists): Thomas F. Adkin, mgr.: Chattanooga, Tenn., Nov. 16-21, Meridian, Miss., 22-24, Shreveport, La., 30-Dec. 5.
FLINTS (hypnotists): H. L. Flint, mgr.: Moline, Ill., Nov. 16-21, Rock Island 22-24, Clinton, Ia., 30-Dec. 5.
GUTHRIE (hypnotist): Wagoner, Okla., Nov. 16-21, Waco, Tex., 22, Warden 23, 24.
LEAS (hypnotist): J. C. Davis, mgr.: Toledo, O., Nov. 16-21, Watrous, Ind., 22-24.
MASON SPECIALTY WEST TROUPE, Me., Nov. 17, La Moine 18, North Hancock 19, East Brook 20, Tilden 21.
PUGLEYS WARRIORS: Hackettstown, N. J., Nov. 16-21.
PICKETT (mesmerist): Krebs, I. T., Nov. 16-21, Lehigh 22-Dec. 6.
SANTANELLI (hypnotist): Burlington, Ia., Nov. 19-21, Ft. Madison 22-24.
THE SAGES (A. B. McDole, mgr.): Mahanov City, Pa., Nov. 16-21, Reading 22-24, Scranton 30-Dec. 5.

(Received late for classification.)

SAN FRANCISCO.

Della Fox with her comic opera co. opened at the Baldwin 9 in The Little Trooper to a large and fashionable audience. She is a great favorite in San Francisco, and this being her first appearance here as a star, she received a very cordial greeting. The supporting co. is good, especially Harry Macdonough. His duet with Della Fox in the second act was repeated three times. Hugh Chivers was a good Emile Duval and won many encores. The Little Trooper runs for the week. Next week, Fleur-de-Lis will be presented. Following Della Fox, Nat Goodwin opens for a week supported by Maxine Elliott in An American Citizen. Corinne is here again for a week, opening to standing room only at the Columbia in Hendrick Hudson, Jr. She has a big co. and a large amount of scenery. They were warmly welcomed. The sale of seats for the week is large. The two baseball teams which have been the sensation of the past few weeks are to be the guests of the Examiner at the Columbia 10 and the Los Angeles team, the winner of the season's trophy, is to receive the coveted cup from Governor Budd, who will make the presentation. Next week Joseph Grism-r and Phoebe Davies, under the management of W. A. Brady, open for a few weeks, and the boards promise fifty people, ten thoroughbred horses, and twenty English fox hounds. The opening production is Humpty Dumpty. The Frawley co. returned from Southern California, after having done the Southern circuit, and gave two or three performances at the Macdonough Theatre in Oakland. The co. leaves 10 for Honolulu to open the new opera house. At present the co. contains twenty-five members, and Joe Gottlieb is to be manager for the Honolulu trip. The advance sale of seats is tremendous; according to last reports it was over \$5000. The Frawley co. will return to this city for the holiday season, when The Railroad of Love will have a two weeks' run. Mr. Frawley tells me he is now making arrangements for a second Frawley co., which will do the route the co. has generally done, and the present co., besides spending three to four months here, will play only in some three or four cities in the East, such as New York, Chicago, Boston and Philadelphia, presenting mostly society plays. The new co. will produce the pieces now given by the present co., such as Lost Paradise, The Ensign, etc. Friedlander, G. Gottlieb and Co. are now contemplating sending Corinne and her co. to Honolulu, to follow the Frawley co. There being no wire to the islands, it takes a long time to close a contract with them, and consequently, the necessary papers may not be signed in time to avoid interference with Corinne's advance dates. The Alcazar stock co. are this week giving, for the first time in San Francisco, Reaping the Harvest. It had a big house at the opening. Business is better each week at the Alcazar, and it now looks as though the stock co. is a permanent feature. At the Tivoli, The Gypsy Baron opened 8 and made a big hit. The Minute Men of 1776 has proved a big hit at Morosco's. It is a thorough military and patriotic, and a strong gallery card. Leslie Morosco has returned and makes a handsome offer. He was warmly received at the opening. The California Theatre opened 9 with Darkest Russia to a fair house. T. A. Kennedy, hypnotist, has opened at the Bush Street Theatre to a good audience. Friedlander, Gottlieb and Co.'s Columbia Theatre School of Dramatic Art gave its eighth public performance 5 at the Columbia Theatre. The students did some creditable work, and the house was filled to overflowing. Five one-act plays were presented, three of which were especially written for the school. Among the students deserving mention were: Miana Ferry, Charles Sage, Effie Bond, R. W. Travers, Pearl Berry, Pearl Durrell, Loretta Grace, Freda Gallick, S. S. Simons, G. Bryant Connor, M. A. J. Morrison, Lillian Dhu, Hortense Neilson, and A. Hender on.

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Best success in the history of the house.
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IN HIS GREAT TRIUMPH,
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By Louis N. Parker and Murray Carson.
Evenings 8:20. Matinees Wed. and Sat.

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The Funniest and Oddest Play
A. C. GUNTER has written
A FLORIDA ENCHANTMENT
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DeKoven and Smith's Greatest Success
THE MANDARIN
Music by Reginald De Koven. Libretto by Harry B. Smith.

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Three Matinees, Tues., Thurs. and Sat.
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THE GREAT MIDGELEYS.
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The Elite Theatre of Brooklyn.
For Two Weeks.

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With MRS. LESLIE CARTER.
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DAN'L FROHMAN & AL HAYMAN Props.
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ADA REHAN
And Augustin Daly's company in REPERTOIRE
Next week—E. H. Sothern.

TELEGRAPHIC NEWS

Plenty of Gold in the Banks, but Box-Offices are waiting—New Plays—Chat.

(Special to The Mirror.)

CHICAGO, Nov. 16.

They are giving out gold at the banks, but it has not yet begun to flow into the local box-offices to any great extent. However, I suppose it will all come in good time. Will Lackaye gathered in a fair share of it at Hooley's last week, with his fine company and his interesting though somewhat dismal play, Dr. Belgraff. The doctor is a sort of an Auburn-haired Svengali, and as all on the new star is a repertoire part, just as the doctor and his partner, Mr. Hyde, serves Mr. Mansfield on a Saturday night bill; but the doctor will not do as a steady stellar diet. No man could stand Welsh rarebits all the time. He must have fishballs and corned-beef hash and pie occasionally. I understand that Mr. Lackaye has a few good ones up his sleeve and that he is preparing to spring them. If he gets about two more good ones, as I hope he will, I don't see how he can lose. Sam Harrison, by the way, is now looking after the Lackaye box-office.

That bright and exceedingly clever Englishman, Chevalier, whom we have had imitated so often and so badly by the "vaudevillians," made his first Chicago bow at Hooley's last night with his company of English (very English) entertainers. Personally Mr. Chevalier is a wonder, and as there is great curiosity to see him, I have no doubt that he will draw large crowds during his engagement.

The new Great Northern is a very beautiful playhouse. It is bright, cheery, and artistically decorated. But some foolish person gave it a "black eye," so to speak, on its opening. The advance sale of seats for the opening night was announced, and when the window of the box-office went up, the first man in line found the entire parquet and all of the boxes crossed off. We are not used to these methods in Chicago, as our local managers do not stand in with speculators. I do not believe that Manager Palmer himself countenanced such a blunder, but he will find it difficult to erase the impression it made on the spectators here, all of whom love fair play, and object to being handed what is known in police court circles as "the durham," otherwise "the bull con."

Heartsease is still holding the stage at the Northern. It is a wretched play saved by good acting. Manager Palmer has an excellent company and its members deserve a better fate than Heartsease. The next attraction has not yet been announced.

I hear that Mr. Clarke, one of the authors of Heartsease, is to put George Washington in a play for Sir Henry Irving. If Sir Henry ever comes to America and appears as George Washington, mark my words there will be another revolutionary war. We have Logan Paul and Elmer Granadin as Abraham Lincoln, but Irving as Washington would never reach the further side of the Delaware.

Mr. Mansfield is a wonderful man and a great actor. He is one of the few men on the stage whose art can hold me through four acts. Last Thursday night I witnessed the first production of his new play, Castle Sombra, and I enjoyed it thoroughly because Mr. Mansfield was in the cast. I could sit through Uncle Tom's Cabin again if Mr. Mansfield would stoop to play Simon Legree. Castle Sombra is great with Mansfield "into it," but without him it would suggest the nocturnal visions of a man who had witnessed The Prisoner of Zenda in the afternoon, The Three Guardsmen in the evening and disposed of a crab salad and a glass of wine before retiring. In one scene the heroine takes the dice box with Mr. Mansfield for the life of her lover, and on the "third horse" Mr. Mansfield shakes eleven with one die. No one could do that except Mansfield. If the feat could be accomplished in real life a man could get a good deal for it, probably as much as six years. But with it all the splendid art of the actor crushed out all of the improbabilities and absurdities of the play, and it successfully rounded out a fine engagement for him.

Last night Nellie McHenry had a large house at the Grand in Grant Donnelly's new comedy, A Night in New York, which has been wonderfully improved since I saw it on its first production at Long Branch last August. She will do a good week.

The Paulsons' new opera, Dorcas, has made a pleasant impression at McVicker's, where it enters upon its second and final week to-night. It will be followed by The Strange Adventures of Miss Brown, and "His Nobility," John K. Rogers, is here to spread the glad tidings.

In spite of the defeat of Mr. Bryan, my friend "Punch" Wheeler sneaked back to town last week. He said he had thought seriously of staying in New York to manage a flat building on a percentage, but he did not like the flat's scenery, as there was about \$10 worth of Sosman and Landis sky and sixty-five per cent of Davis and Keogh's Bowery and sidewalks drops.

Under the Polar Star packed its icebergs and left the Columbia Saturday night, and last evening Palmer Cox's Brownies stepped in for a week. They give an excellent show. Next week that royal good fellow, May Irwin, follows with The Widow Jones.

Lecturer Stoddard is still at Central Music Hall, and musician Thomas is holding forth to large crowds at the Auditorium.

Bartley Campbell's "boys" gave an excellent performance of The White Slave over at the Haymarket yesterday.

Bob Hillard follows Chevalier at Hooley's, appearing here for the first time in his new comedy, The Mummy.

The Sea of Ice is the drama at Hopkins' South Side Theatre this week, while over at his West Side house Bob France will present A Block Game.

When London Sleeps was taken over to the Academy of Music yesterday, while at the Alhambra Siberia was well presented.

One of the cleverest additions to the vaudeville ranks of late is Laura Dainty, who has made a big hit at the Schiller. She goes over the Keith circuit soon.

Harry Jackson has gone to Pittsburg to reorganize Colonel Hopkins' stock company there.

Julia Marlowe is to present her new play, For Scotland, in this city next month.

Manager Will J. Davis and his son went to St. Louis last week to visit Mrs. Davis, who opened with the Bostonians there at the new Century Theatre.

N. H. Thompson was up and about last week after his long illness.

The money is here now. It only needs the attractions to draw it out.

"BIFE" HALL.

BOSTON.

E. S. Willard Reappears in a Play New Here —Benton's Professional Gossip.

(Special to The Mirror.)

BOSTON, Nov. 16.

Foremost among attractions offered to Boston theatregoers to-night was the return to the American stage of E. S. Willard at the Tremont. That the house was crowded goes without saying. The play in which he made his return was The Rogue's Comedy, by Henry Arthur Jones, which had never before been given on this side of the Atlantic. The cast of the play is as follows:

| | |
|-------------------------|-------------------------|
| Bailey Prothero | Mr. Willard |
| Lady Dovergreen | Virginia Buchanan |
| Sir Thos. Dovergreen | Arthur Broome-Davenport |
| Miss Jennie | Olga Brandon |
| Sir William Clarabut | Percy Winter |
| Lady Clarabut | Emma Rivers |
| Nina Clarabut | Maudie Venner |
| Lord John Buckle | Stewart Allen |
| The Marquis of Bicester | Hugh Haring |
| George Lambert | Oswald Verke |
| Mr. Sydenham | E. W. Thomas |
| Mr. Ruffell | H. G. Lonsdale |
| Mr. Hubbock | Earle Browne |
| Mr. Chester | Charles Robinson |
| Miss Pryor | Violet Aramburter |
| Mrs. Ruffell | Agnes Knights |
| Mr. Robert Cushing | Harry Cane |

The action begins at Lady Dovergreen's, in whose house Prothero is furnishing an exhibition of his powers. All are impressed with his revelations except his son, George Lambert, who, ignorant of relation between them, refuses the proffered hand of the charlatan, and openly proclaims him an impostor. Prothero's knowledge of the lad's early life enables him to startle him with some astounding revelations. Lambert, however, conquers his surprise, and arrives at the very sane conclusion that the man who tells him of his past could disclose to him his parentage.

At the outset Prothero is in the vein. Everything he touches prospers; his predictions concerning the Stock Exchange are realized; and the gratitude of those he enriches enables him to put by "a tidy sum." In the second act, accordingly, he is in chambers in Audley Mansions, and on the point of purchasing a house in Park Lane. He is chairman of a syndicate for a South African mine, with the Marquis of Bicester and other noblemen on his board. He is quite respectable, receives fashionable visits, and, in order to pose the better, marries again his former wife, whom he has always loved, and who vainly tries to win him from his folly and extravagance.

A cloud has come on the horizon in the shape of Cushing, a plausible and demonstrative old ruffian, and a system of blackmailing has begun. In the third act the game is practically up. A reception is being held at the newly purchased house in Park Lane, but the tradesmen refuse to send in goods without payment, the evening papers have declared his bank a fraud, and the very servants are in a state of mutiny. He is full of resources, and has as many wiles as a fox, but his son, whom he has vainly tried to bribe, persistently stalks him down. But human is the rogue, and this cruel but unconsciously unflinching conduct of the lad tempts him to take his revenge. This is easily obtained. He has but to state their relationship and his son's dream of ambition and love is over. Magnanimity, however, prevails. He holds his tongue, invents a fictitious and creditable parentage for Lambert, and abandoning his fraudulent earnings, leaves the boy to espouse his aristocratic love and to rise to a position of eminence at the bar, which may some day, perhaps, lead him to prosecute or even pronounce sentence upon his own father.

Another event of special interest was the first appearance here of W. H. Power in Shannon of the Sixth at the Bowdoin Square. This piece has already made an emphatic success on the New England circuit, and judging from the reception the fortnight which it remains here will be successful.

Olga Netherole revived Denise at the Hollis Street to-night, and the performance was made of special local interest by the re-entrance of Annie Clarke to the Boston stage. It had been announced that A Daughter of France would be given this week, but evidently preparations were not completed, because it is said that Camille will be revived, leaving the new play for the last week of Miss Netherole's engagement. The Wife of Scarli was performed three times last week, but the way in which local critics pounced upon the piece makes it extremely doubtful if Bostonians ever see it again, or anybody else.

Carmen is revived at the Castle Square this week, with a cast greatly differing from that which was seen there a year ago, but still including Clara Lane, whose Carmen is one of her best characterizations.

Corbett made another bid for Boston favor at Columbia Theatre to-night, and A Naval Cadet was the play. Corbett always draws a big audience in Boston and the house to-night was packed.

Anna Held her own at the Boston last week and that great house was crowded at every performance. This is the last week of the stay of A Parlor Match in Boston, and it is probable that the business will be even larger than it was last week.

Excelsior, Jr., is to continue two weeks longer at the Museum, where Theresa Vaughn and Irene Perry returned to-night to play their original parts. Marie Cahill replaced Carrie Behr in the title-role. The changes were improvements, but give us Fay Templeton, please. To be sure, the piece is hardly the same entertainment as that which was given so delightfully by the Cadets, but it is a merry show and will have a successful season.

Chimmie Padden's pet remark is repeated by the actors in that play every time that they look through the curtain at the Park. The piece has two more weeks to stay.

I hear that The Mandarin will bring its New York run at the Herald Square Theatre to a conclusion at the end of this week.

Eugene Tompkins has been in New York making arrangements for the coming of the Mapleson Opera company to the Boston this month.

Anna Held has had stormy weather for her bicycle rides in Boston, but she did venture out at the Back Bay and the gilded youths of Boston were put in such a flutter that they have not yet recovered.

John W. Luce has written a sketch of Frank W. Noxon, the Man with the Lognetto of the Record, for the November Opera Glass. Will Noxon write a sketch of Luce for the next number?

Al Sheehan, the treasurer of the Tremont, had a novel experience the other day. A Boston dramatic editor heard that Al was dead, and thinking that he deserved a good obituary, hustled a messenger up to the theatre with a note to Manager Seymour requesting some facts as to the late treasurer's career. The messenger was instructed in case of Mr. Seymour's absence to give it to the man in the box-office. The man in the box-office was Al, and all drank beer.

Negotiations are pending for the production of The Maid of Orleans, a burlesque by Robert M.

BARON HOHENSTAUPPEN in "THE NEW DOMINION." M. R.

MATHIAS in "THE BELLS."

CLAY CLEMENT

A BIG SUCCESS EVERYWHERE.

Logansport, Nov. 16, Marion 17, Frankfort 18, Terre Haute 19, Vincennes 20, Evansville 21, Louisville 21-23.

Management IRA J. LA MOTTE, ELAW & BERLANGER'S EXCHANGE.

Baker, with music by Augustus C. Knight, both of this city. Mr. Baker is the author of Bachelor Hall, the comedy which the Proscenium Club successfully produced, while Mr. Knight won second prize in the Kronberg song competition. Frank Chase tells me that both the book and score are original and clever.

The Watch and Ward Society has got in its work with some of the bills for The Sporting Duchess. It took exceptions to certain lines printed, and as a result they had to be covered up. No fault was found with the pictures.

Mayor Quincy took sixteen Massachusetts mayors to see Anna Held one evening last week. Nothing more need be said.

Mrs. and Mrs. Tom McIntosh have withdrawn from Black Patti's Troubadours and joined Isham's Octoroons.

The Metropolitan Opera House company will come to Boston after all. It has abandoned its trip to California, and as a result it will sing here one week in April at the Mechanics' Building.

Jack Hirsh has broken all his records with the press work for Anna Held. He has done it all himself, and I would not dare to say the number of columns and cuts which he has got in the Boston papers. The work has been by far the cleverest of that for any attraction in Boston thus far this season, and Miss Held has to thank him for much of the success which she has made here.

By the way, rumors are fitting around theatrical circles about one dramatic critic who went around among his fellow critics to persuade them to decry Miss Held's success on account of her popularity in New York. Can it be possible?

The Zoo opened at the old public library building to-day, under the management of Atkinson and Bostock, with A. H. Dexter as resident manager. The animals and Chiniqua divided honors. I see that the trustees have received an offer of \$340,000 for the building. If that offer is accepted, the existence of the Zoo will be cut short.

The performance of Moses in Egypt will probably be given as a testimonial to Max Hinsel, held at Music Hall 29. It remains to be seen if further opposition is made.

Frank L. Perley was in town last week to see the performance of The Sporting Duchess. He says the company will not come to the Columbia later in the season.

It is possible that the Point of Pines may be reopened as an amusement resort next year. A change in plans in regard to the Revere Beach reservation will bring this about.

Sue comes to the Museum several weeks earlier than originally planned.

J. H. Stoddard is to leave The Sporting Duchess company. Joseph Wheelock takes his place. Jay Taylor has joined the Castle Square company to divide the tenor roles with Edgar Temple.

A school for opera has been established at the New England Conservatory of Music under the direction of Max Hinsel, held at the Castle Square.

Anna Held has a rival. There's a French Canadian girl from Montreal who has come to Boston for a job. She's a beauty! And her songs! But she's never been to Paris and will probably fall flat, if she succeeds in getting a job.

JAY BENTON.

WASHINGTON.

Georgia Cayvan, the Hollands, Fregoli, and Other Attractions at the Capitol.

(Special to The Mirror.)

WASHINGTON, Nov. 16.

Georgia Cayvan made her re-entrance to-night at Ripley's New National Theatre as a star. A large and fashionable audience was on hand to extend a cordial greeting. Squire Kate was the opening bill, in the presentation of which Miss Cayvan and an exceptionally strong company, comprising George Woodward, Frank Atherly, Orrin Johnson, William Herbert, Albert Brown, Lionel Barrymore, Thomas Bridgeland, Charles Throppe, Annie Sutherland, Florence Conron, Winifred McCaul, Mary Jerrold, Kate Ten Eyck, and Louise Palmer won golden opinions. The Great Diamond Robbery is the Thanksgiving week offering.

The new Columbia Theatre is filled, the strong cards being E. M. and Joseph Holland, who present to the evident delight two plays new here, A Superfluous Husband, and a clever little one-act reduction, Colonel Carter, of Cartersville. This bill will hold good half of the week, A Social Highwayman filling out the last half. The Hollands are admirably supported by Olive Oliver, Minnie Radcliffe, Blanche Burton, Ethyl Douglas, Nora Lamson, Mrs. Augustus Foster, Thomas Oberly, Milton Litman, J. B. Maher, C. Dildin Pitt, W. E. Butterfield, Charles Harbery, and Will J. Dean. Frank Daniels in The Wizard of the Nile follows.

Fregoli in his wonderful lightning changes and his marvelous impersonations entertained a crowded house at Alhambra's Lafayette Square Opera House. He presented An Impossible Duet, The Music Master and His Pupil and his masterpiece, Eldorado. Press Eldridge, the Commander-in-Chief of the Army of Fun, in his amazing American monologue, and Signor and Madame Borelli added in the programme. Beerbohm Tree and company come next.

The War of Wealth, seen here for the first time, drew a large gathering to Ripley's Academy of Music. The audience liked the play and applauded the clever work of George W. Deyo, Henry Herman, Thomas A. Wise, Ben Cotton, Charles Gotthold, Malcolm Bradley, Harry Webster, Daley Lovering, Gertrude Whitty, and Mrs. Ben Cotton. Isham's Oriental America follows.

The Great Train Robbery holds the boards of the Grand Opera House, opening to good attendance. A Railroad Ticket comes next.

Pete Baker in the new Chris and Lena is a favorite at Whitenell's Bijou Family Theatre, opening first-class on the day. Manager Whitesell gave a professional matinee Friday, when Shaft No. 2 was witnessed by a majority of the professionals playing here. It is the intention to continue these professional invitations every week. Slaves of Gold follows.

The Rose Hill English Folly company, burlesque and vaudeville, rang the curtain on a crowded auditorium at Kernan's Lyceum Theatre. The Rents-Santley company comes next.

Mary Helen Howe made her professional debut on the operatic stage with the Metropolitan English Grand Opera company at the Columbia

Theatre Saturday matinee, singing and acting the part of Arline in The Bohemian Girl with pronounced success. Miss Howe is the talented daughter of Dr. Frank T. Howe, dramatic editor of the Washington Evening Post.

Beebohm Tree and his new Her Majesty's Theatre company will open his ten weeks' tour of America under Al Hayman and Charles Frohman's direction at the Lafayette Square Opera House next Monday night in The Dancing Girl. An innovation is to be made by the managers of the Columbia Theatre regarding their Thursday matinees, on which occasion general admission to all parts of the house will be fifty cents, with no reserved seats.

Resident Manager E. K. Edwards, of the Grand Opera House, is ill, and confined to his home, being threatened with typhoid fever.

E. H. Allen and Frank C. Allen, late managers of the Grand Opera House, commencing on Nov. 30, will take on tour Professor Hellman, the magician.

Paul Caseneuve's Three Guardsmen company closed here Saturday night, to return to New York to reorganize.

At the last rehearsal of Roaring Dick and Co., Barrymore's new play, which you will pass judgment on to-night, Manager W. A. Brady cut out badly one stage setting by Joseph Physic that cost \$700, because he thought the text a hindrance to the action.

JOHN T. WARDE.

PHILADELPHIA.

Garters as Souvenirs—The Opera Prospects—Hopper Breaks Records—News Notes.

(Special to The Mirror.)

PHILADELPHIA, Nov. 16.

The season of Italian opera will be inaugurated at the Academy of Music Nov. 23 by Mapleson's new Imperial Opera company for five nights and one matinee. Aida for opening, followed by Faust, La Sonnambula, and Andrea Chénier. The prices range from one to three dollars. The Damrosch season of grand opera in German and French will be the fashionable farore, opening Dec. 14 for seven weeks, Monday and Wednesday evenings, and Saturday matinee. The subscription list for the season has reached the guaranteed amount, thus ensuring profitable returns.

Frohman's Empire Theatre company opened to-night in Bohemia at the Broad Street Theatre, receiving a warm welcome, and remain another week, with change of programme. E. H. Sothorn in his latest success, An Enemy to the King, follows Nov. 30.

Frank Daniels with The Wizard of the Nile is in his third and last week at the Chestnut Street Theatre to improve business. The 35th performance will be celebrated Nov. 17, the souvenir being a pair of ladies' garters with handsome silver buckles. Lost, Strayed or Stolen opens Nov. 23 for two weeks.

De Wolf Hopper with El Capitán is playing to the largest receipts of the season at the Chestnut Street Opera House, and from present advance sales the four weeks' term will exceed the famous Heart of Maryland engagement for similar time by about six thousand dollars. H. Beerbohm Tree was to follow Hopper Nov. 30, but The Sign of the Cross now takes this date.

John L. Stoddard, with his illustrated lectures, will inaugurate his seventeenth year in this city at the Academy of Music, Dec. 1 and follows Dec. 4, 8, 11 and 15. He attracts our best people and always plays to capacity.

This is the second and last week of Roland Reed at the Walnut Street Theatre. With The Wrong Mr. Wright, which has attracted good patronage and pleased the patrons. Frohman's Sue company, with Joseph Haworth and Annie Russell, follows Nov. 23, for one week, instead of two as originally intended. Under the Polar Star is booked to open Nov. 30.

A Midnight Bell, with D. G. Bell, Laura Joyce Bell and a good cast, are at the Park Theatre for week, giving an excellent representation with handsome scenery and accessories to equal its original production. Peter F. Dalley in A Good Thing follows week of Nov. 23.

It is with pleasure I announce the return of George Holland to our local stage at the Park Theatre, he having made arrangements with William J. Gilmore for a series of engagements throughout the season, taking all the time that was not booked in advance. The first week will be Nov. 30 with The Great Unknown, in which he will be assisted by Louise Thordyke, Mamie Gilroy and a company now under consideration. George Holland's second week is Dec. 14, and it is more than likely that Creston Clarke will be the feature.

At the Grand Opera House last Saturday 3156 persons witnessed the Castle Square Opera company give a fine rendition of Erminie. Every song was encored and the many favorites in the cast were loaded with flowers. The past week's receipts were over \$9000. It is the intention of Director William Wolff to shortly establish a Castle Square Opera company in New York city on the same lines and prices that brought success in this city and Boston. The programme for this week is Pinafore and Cavalleria Rusticana in English. The house is nearly sold out for the entire week, and the two matinees have their regular subscribers in advance, which insures the same seats throughout the season. Nanon follows Nov. 23; Gypsy Baron Nov. 30.

Andy W. F. MacCollin, who staged Miss Philadelphia, and is well known as an operatic artist, and first class manager, now directs the stage of the Grand Opera House, where he has been engaged for the season.

Champagne and Oysters, with the lively company of the Girard Avenue Theatre, is the bill of fare that attracts and pleases large audiences. It is handsomely presented, well acted and a genuine success. Drouet, Holt, Middleton, Sydney Booth, Everham, Emma Maddern, Margaret Dale, Miss Shepard and Miss Williams form the strong company. A Fair Rebel, with many new details, will be produced Nov. 23 for week.

The People's Theatre has a solid attraction in Coon Hollow with its pretty scenery, brass band, quartettes and dancing darters. Three bargain matinees are given weekly and the patronage is constantly improving. Florrie West in A Bowery Girl follows Nov. 23; Black Patti Troubadours Nov. 30.

Slaves of Gold, with a company headed by Arnold Reeves, is the card for daily matinee and evening performances at Forepaugh's Theatre. It is a powerful melodrama, with striking and sensational features, well produced, and attracts

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

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NEW YORK, - - - NOVEMBER 21, 1896

The Largest Dramatic Circulation in America

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AMERICAN—THE BROKEN MELODY, BROADWAY—BRIAN BOBBY.
DALY'S—THE CHIEF.
EMPIRE—JOHN DREW, 830 P. M.
FOURTEENTH STREET—THE CHERRY PICKERS.
GARDEN—THE MUMMY.
GARRICK—SECRET SERVICE, 830 P. M.
GRAND OPERA HOUSE—SHAFT No. 2.
HAMMERSTEIN'S OLYMPIA—VAUDEVILLE.
HOYT'S—A FLORIDA ENCHANTMENT, 830 P. M.
HERALD SQUARE—THE MANDARIN.
KEITH'S UNION SQUARE—VAUDEVILLE.
KOSTER AND BIAL'S—VAUDEVILLE, 835 P. M.
KNICKERBOCKER—THE SIGN OF THE CROSS, 8 P. M.
LYCEUM—E. H. POTTER.
MURRAY HILL—SOTHEBY'S FAIRY.
PALMER'S—ROARING DICK & CO.
STAR—AN INNOCENT SINNER, 835 P. M.
TONY PASTOR'S—VAUDEVILLE.
WEBER AND FIELDS'S—VAUDEVILLE.

BROOKLYN.

AMPHION—FRANCIS WILSON.
COLUMBIA—ADA REHAN.
MONTAUK—HEART OF MARYLAND.
PARK—FREDERICK WILSON.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

An advertisement for "twenty boys and girls" for a new production at one of our city theatres brought several hundred youngsters to the advertising exchange on Sunday. The dramatic instinct is as strong in the rising generation as it ever has been in any generation.

The Brooklyn Eagle recently in an editorial noted the betterment in the character of theatrical attractions generally, and the consequent sign that persons simply notorious would hereafter have a harder time than usual in imposing themselves upon the body dramatic. The fact is that the notorious person never yet has had anything but the most ephemeral hold upon the stage, and no such person will ever have any but a temporary vogue even in the lower class of theatres.

In a recent essay published in a popular magazine, the Rev. CHARLES H. PARKHURST, D. D., said: "The theatre I believe in profoundly. As a means of intellectual stimulus and of moral uplift there is nothing, with the possible exception of the pulpit, that could stand alongside of it as an enginery of personal effect, provided only it would maintain itself in its proper character as the dramatized incarnation of strength. Personally I would like at least once a week to get out from under the incubus of ordinary obligation and to yield myself up intellectually and emotionally to the domination of dramatic power. I could live with a fresher life and could write and speak with a more recuperated vigor, I am sure." And it is safe to say that Dr. PARKHURST could once a week the year round in this city find some play that would stimulate and uplift him and make his own work the better for that part of humanity to which he ministers.

AN IMPORTANT EVENT.

The open meeting of the Actors' Society of America to be held on Thursday afternoon at the Broadway Theatre will bring before the general public in a significant way an organization unique in the theatrical profession of this country, and one evidently destined to work powerfully for the future good of the native theatre.

The meeting will be public, because the promoters of the Society desire to have generally known its purposes and to give an earnest of those purposes in the form of information as to what the organization has accomplished during the short period since its formation. Certainly no one can deny the wisdom of this plan of publicity. By it the Society shows its honesty and upon it the Society may well build new hope for the future. The great public looks upon the theatre as its own institution—and such it is—and it is legitimate that a society which may potentially influence the workings of that institution should approach the public with the candor of open books and a showing of faces, and thus bid for confidence and sympathy.

The Actors' Society of America has accomplished marvels at least of organization since its inception less than a year ago. It used to be thought that an actors' organization on broad lines of the theatre's good as well as on the narrower lines of associative individual benefit was an impossibility. For years the rank and file of the profession struggled against abuses—and the natural spirit of retaliation that grew out of bad conditions found expression in rebuking abuses on their part—until the movement that has been embodied in this organization took form. This movement was in wise hands, as the results show. It was not merely aggressive and arbitrary plan of union for the benefit of the few, but a scheme for the correction of evils that affected the many—managers as well as actors; and the liberality of it is the more evident because the direction of the affairs of the Society has remained and will probably continue exclusively in the hands of actors themselves.

Started last May, the Actors' Society now has a membership of 1000, and includes the women of the profession as well as the men. A constitutional limitation of three years actual experience in the performance of characters in regular drama establishes the fact that the membership is entirely of persons qualified for first-class companies. The object of the Society is set forth in its constitution, "to promote and improve the actor's calling and its conditions by mutual benefit, dramatic, artistic, economic, and social means." A provision of its by-laws reads that "it shall be the duty of every member to exercise a just regard for the interests of the Society, to avoid a wrongful use of its name or authority, and to regulate his professional conduct in accordance with its motto of Equity." Surely this is a prescription for good effects.

The President of the Society will at the meeting on Thursday give a history of the movement and describe the association's methods; other members will take part; and there will be addresses by distinguished citizens who have expressed a concern for the society and who have been invited to be present.

This meeting will no doubt prove to be instructive to persons not of the profession, yet who take an interest in the welfare of the theatre. Every actor not a member of the Society, as well as every member, should attend; and managers would no doubt profit by an understanding of the Society's scope and work that a hearing of the proceedings on Thursday would give to them. THE MIRROR of next week will give a full account of the event.

A WESTERN paper complains of the deceit attempted upon its dramatic department recently by two advance agents for theatrical companies in an alleged palming off upon that journal of photographs of strange persons on the assurance that they were portraits of their respective stars. There are advance agents and advance agents, but this is the first revelation of a person of this calling who would try to boom some unknown in place of the player he ought by virtue of his employment to advertise. As between advance agents and daily journals of all degrees of influence and popularity, this matter of pictures of actors is one that puts upon general journalism itself the burden of proof, inasmuch as the newspapers regularly publish pictures labeled for one or another more or less popular stage person that look like somebody to the stage unknown.

A RECENT essay with a resultant symposium at the Professional Woman's League had for a topic, "Shakespeare and the Bible," and one of the daily newspapers exclaimed amazedly in a reporting headline, "Shakespeare a Christian!" This may be news to some very prominent *fin de siècle* journalists who make no profession of Christianity themselves, but the fact is as old as the plays.

PERSONALS.



LAWRENCE.—Edwin Gordon Lawrence, a very good likeness of whom appears above, will make his reappearance upon the professional stage on Nov. 21 at the Leland Opera House, Albany, appearing as Prince Valdemar Radetzky in the romantic drama of Russian life, For Her Sake. A capable company has been secured, and all details arranged by Charles W. Roberts, Mr. Lawrence's manager.

DIXEY.—Henry E. Dixey, it is announced, will relinquish the role of the Lone Fisherman in Evangeline and return to his original part in Thoroughbred, now played by Thomas Q. Seabrooke.

RUSSELL.—Lillian Russell, according to the Kansas City reporters, won a thousand dollars on the recent election, having played McKinley against the field.

CALVÉ.—Madame Emma Calvé will sail from Europe, Nov. 28, arriving in New York for the third week of the Metropolitan opera season.

KEITH.—B. F. Keith, who has been abroad for some months, contributed a very interesting article in a recent issue of the Boston Herald. In it he describes his trip, and dwells particularly on the theatres he has seen. To some of them he gives the warmest praise, and all of them interested him greatly. It is safe to say, however, that he saw nothing in Europe which would add to the attractiveness of his own theatres in America, which are models of their kind.

HOYT.—Charles H. Hoyt has completed the new farce-comedy in which Harry Conner will star, but the title, although fixed upon, is not yet to be divulged.

WHEELER.—"Punch" Wheeler asserts that he was neither for sound money nor free silver during the late campaign. He says that he stood on a stage money platform.

BURNETT.—A new play by Frances Hodgson Burnett is underlined to follow The Courtship of Leonie at the Lyceum.

BARNET.—R. A. Barnet has been requested to write a Christmas pantomime for holiday production in England.

HARE.—John Hare, accompanied by his wife, son and daughter, arrived in this city last Thursday. His tour opens in Canada, and he will reach this city on Jan. 4.

KLEIN.—Charles Klein, the dramatist, returned from Chicago last Friday, and is naturally gratified at the production of two of his plays in that city in one week, one, Heartsense, by the A. M. Palmer company at the new Great Northern Theatre, and the other, Dr. Belgrave, by Wilton Lackaye. Mr. Klein denies that the latter play is in anything but the hypnotic idea similar to Trilby. Mr. Klein is now negotiating with Richard Mansfield, for whom he may write an eccentric comedy.

HERBERT.—Joseph Herbert will not go on tour with Lost, Strayed or Stolen, but will remain in the city and devote himself to the writing of burlesques.

HERRMANN.—Herrmann the Great and Mrs. Herrmann divided last week between the theatres and the Horse Show. Their tour recommenced yesterday at Easton, Pa.

THOMAS.—Augustus Thomas accompanied William A. Brady to Washington last week and assisted in the revision of Roaring Dick & Co. during its trial at the Capitol.

THORPE.—Courtenay Thorpe is to appear in London this season with Elizabeth Robins in a series of Ibsen performances, the first of which will be Little Eyolf. Mr. Thorpe is also to be seen in The Pilgrim's Progress at the Olympic.

BULKELEY.—Fannie Bulkeley, at the conclusion of the season of Lost, Strayed or Stolen, will go abroad with her mother, Anna Bulkeley Hills, to study music during the Summer. It is Miss Bulkeley's intention to become ultimately an operatic artist. Her unpremeditated debut as an actress this season was highly successful.

BUCHANAN.—Virginia Buchanan has been engaged by E. S. Willard to fill a place left vacant by an English actress left behind in London.

MARSTEN.—Mrs. E. C. Marsten is seriously ill at St. Francis Hospital.

GRAU.—Maurice Grau has rented a handsomely furnished house for the Winter in West Fifty-fifth Street, where Madame Grau will entertain during the opera season.

NOVEMBER.

Cold gray sunlight swiftly fleeting,
Dark'ning clouds;
Muttering thunder sadly meeting,
Whispering winds in ghostly greeting,
Nature shrouds.

Solemn rain in mournful weeping,
Sadly grieves;
Over where the dead are sleeping,
Willfully the storm is heaping
Withered leaves.

Restlessly the trees are swaying,
Bending low,
Fighting the earth decaying,
While November wildly praying,
Pale with snow.

PEARL EYTINGER.

LETTERS TO THE EDITOR.

HISTORY OF "THE LONE FISHERMAN."

MECHANICS' VALLEY, MD., Nov. 2, 1896.

To the Editor of The Dramatic Mirror:

SIR.—Will you kindly allow me to make a slight correction in your answer to the inquiry of J. A. W. in your issue of Oct. 24, in which it stated that Harry Hunter was the original Lone Fisherman? In the year 1873 Edward E. Rice and Cheever K. Goodwin (then a student at Harvard College) called on me and asked my opinion in regard to introducing a pantomimic part in a burlesque they were writing—a fisherman, for instance. I was then playing Nirodomo, a fisherman, in a ballet pantomime. I thought it would be a go; the burlesque was finished and produced by the stock company then playing at Niblo's Garden, New York, during the season of 1873-74, with William H. Crane as the Le Blanc, June Burke as Evangeline and Jacob Thoman as the Fisherman. Thoman was clad in overalls and a sou'wester, had a fishing pole and stool, came on in every scene and acted himself. There was no action. He remained on during the scene, and so on during the play. At the finale he spoke about a dozen lines explaining who he was, etc. The burlesque was not a great success. During the same season it was played in Baltimore, Md., where George Deshaun was the fisherman.

In June, 1875, E. E. Rice informed me that he was about to produce his burlesque at Selwyn's Theatre, Boston, Mass., and proposed my playing the fisherman. I asked what kind of a part it was. He said it was no part. "No part?" said I. "What shall I do?" "I don't know," he answered. "That is why I want to engage you—to create a part." "How shall I dress?" "I leave that to you." Rice gave me a carte blanche to do as I liked. I was engaged. During the rehearsals I sat in front with pencil and pad, jotting down here and there what I should do not to interfere with the dialogue, a difficult task. I did not rehearse except for a dance. No one knew what I intended to do. The burlesque was a success. The Lone Fisherman was a most decided hit—greater than I expected. Harry Beckett was the Le Blanc, Miss Laura Joyce the Evangeline, James S. Maffitt the Lone Fisherman. I introduced new business from night to night. The dance, every movement, all the by-play, all the pantomimic action was invented by me. There was no suggestion from any one, so I claim to be the original Lone Fisherman and the creator of the part.

During the season of 1875, July and August, Evangeline was produced at the Boston Museum with William H. Crane as Le Blanc, Laura Joyce as Evangeline, and James S. Maffitt as the Lone Fisherman. It played six weeks to an enormous business. During the season of 1876-77, July and August, it was produced again at the Boston Museum with Crane as Le Blanc, Miss Joyce as Evangeline and James S. Maffitt as the Fisherman, and was played five weeks to great business. I was only engaged for four weeks, as I was under contract to play in Chicago at Haverly's Theatre, under the management of John Stetson, as was compelled to get some one to play my part. I selected Joseph Harris, then a younger, who was in my company for some years. I taught him the business of the part and rehearsed him privately for one week. My name was kept in the cast. Harris played the part the last week of the engagement, and played it well and with credit to his tutor and satisfactory to the management.

During the same season, Winter of 1877, Rice formed a company and wanted me to travel and play the part. I couldn't, as I was engaged to Stetson. Harris was with me. Rice wrote to Harris offering him the part. He preferred remaining with me. Harry Hunter (who had been some years in my company) was engaged for the part and made an unequalled success throughout the country. So you see how near Harry Hunter came to being the original Lone Fisherman.

The season of 1877-78, July and August, Evangeline was produced again, for the third time, at the Boston Museum, with Willie Edouin as Le Blanc, Lillian Conaway as Evangeline, and James S. Maffitt as the Fisherman. Hunter had been playing the part on the road, but was shelved, and I was engaged to play the part, he assuming it again the following season. I was again in the part the following seasons: 1878-80 at the Fourteenth Street Theatre, New York, all season; 1880-82, thirteen weeks in Chicago, the rest of the season on the road; 1887-88, on the road and in California; 1889-90, on the road; 1890-91, on the road; 1891-92, on the road. Willie Edouin, Harry Dixey, and others have played the part here and there for a short time.

I commenced my dramatic career in 1860. I have not played much during the past three years, having retired to my quiet country home here in "My Maryland," devoting my time to wheat, corn, oats, rye, horses, cattle, pigs, turkeys, chickens, and ducks, and thinking over the many happy days I have enjoyed during my professional career of forty-six years. I was engaged to play the Fisherman in the present production at the Garden Theatre, New York, but could not on account of sickness. I was very much disappointed, as I intended to make it my last engagement and bid good-bye to the generous public who for the past thirty-five years received me so favorably.

JAMES S. MAFFITT.

A DRAMATIST'S PROPOSITION.

NEW YORK, Nov. 10, 1896.

To the Editor of The Dramatic Mirror:

SIR.—I submitted a play to a well-known metropolitan manager recently and had it returned with his assurance that he had no time to read manuscripts.

This rather discouraging state of affairs—encountered no doubt by every struggling dramatist, especially when he is not known—gave me food for reflection, with a result which you may deem of sufficient importance to place before your many readers, through the valuable columns of THE MIRROR, possibly to advantage.

Managers are no doubt "bombarded" with manuscripts of more or less worth, principally from unknown authors.

The personal reading of each and everyone of these dramatic efforts by any manager would necessarily interfere seriously with business and is consequently not practicable.

On the other hand, however, it seems unfortunate that present conditions possibly serve to keep in obscurity deserving talent worthy of due encouragement and just reward.

Is there not a partial solution to this important matter in the following ideas?

Would not the managers, if appealed to, agree upon some experienced person or persons who would establish a play-reading bureau and pledge themselves to consider any play submitted to them through this source and stamped "worth of consideration?"

This course would at least serve to secure a hearing for every manuscript, as also spare the managers the infliction of "impossible" efforts.

The bureau should charge a moderate fee for the reading—say \$5 per play—which would not handsomely, if I mistake not, and not deter any one from submitting material.

Another source of revenue might be the collecting of royalties, in the event plays are placed through their efforts or otherwise.

Many plays do not find reward, I believe, for the reason that they are not properly submitted—i. e., to the right market, which in itself requires the guiding hand of experience.

A bureau conducted intelligently and honestly on these lines would not alone offer great and deserving encouragement to native talent, but in time, perhaps, become the source to which any manager or star would apply when in need of a play.

What does THE MIRROR think?

Yours very truly, GUIDO MARBURG.

THE USHER.



The London Daily Telegraph the other day answered a combined assault upon Clement Scott, its dramatic critic, by raising his salary and making a contract with him which precludes his writing for any other publication on theatrical matters.

This practical expression of confidence, coincidental with the anniversary of Mr. Scott's twenty-fifth year of service on the Daily Telegraph, is a worthy compliment to a deservedly distinguished though often abused writer.

One of the most vicious of recent attacks upon Mr. Scott appeared anonymously in the Saturday Review. The author turned out to be Max Beerbohm, the brother of Beerbohm Tree. The critic pretty thoroughly shattered his detractor in a couple of columns of forceful invective contributed to the Era, but at this distance it would seem that he wasted a large quantity of good powder on an insignificant object.

The idea that an actress loses her popularity with the public when she marries and takes her husband's name is so absurd that it scarcely needs a judicial decision to establish its nonsensical character. Nevertheless, Julia Marlowe Taber's success in her suit against Manager Howe, of the Walnut Street Theatre, in Philadelphia, puts a quietus on claims of that description having a monetary interest.

Mrs. Taber sued to recover more than three thousand dollars which was due her as the balance of a round sum guaranteed her for a five weeks' engagement by Mr. Howe. The manager claimed that the star had depreciated her drawing value by insisting upon advertising herself as Julia Marlowe Taber, and that was his defense.

The addition of Taber to Julia Marlowe's well-known name could not have misled or mystified the public, while the intelligent and wholesome class of playgoers whose patronage she enjoys certainly would not have shunned her performances because she had entered into the state of matrimony.

Charles J. Bell intends to remain in London this season. He has a capital engagement in prospect. "Most of the theatres seem to be doing very well here," he writes, "but musical comedy is all the go and unless you can sing and dance you are simply not in it." New York is not quite so bad as that—yet.

The widow of a one-time popular variety performer was brought before Magistrate Mott one day last week charged with intoxication. Here is what followed, according to a morning paper:

"What have you got to say?" asked the Justice. "I'm in the theatrical business," she said. "You're not in the theatrical business now, are you?" "No," she said. "Committed to the workhouse," said the Magistrate. At the word "workhouse" the woman reeled and fell to the floor in a heap, apparently senseless. "That's the first act, I s'pose," said Mr. Mott, as she was dragged away.

There is no humor so cheap as that exploited by a man in authority at the expense of the unfortunate.

Mr. Mott, if the daily quoted him correctly, seems to be ambitious to wear the shoes of the late P. G. Duffy, whose jibes at the wretched beings hated before him were the stock in trade of his notoriety.

The Mummy is not a new title for a comic play. The other day when looking through a collection of old play bills I happened upon one which told of the production of "a new farce" bearing that name at Burton's Theatre on November 5, 1834.

Theatrical party rates are said to be getting muddled out West. The price of passenger transportation has been adhered to closely, but competition has induced several of the roads to cut rates on excess baggage, while others have carried it free of charge.

I learn that a number of roads purpose taking steps to put an end to these variations from the rules by instituting radical corrective measures.

Of course—as is usual—managers of traveling companies will suffer from this disturbance of existing transportation conditions. The rates they have to pay are made without special reference to their interests or abilities. The object of the passenger associations seem to be to discourage theatrical travel by putting the screws on in every possible way.

An actor named Paul Cazeneuve is using a peculiar circular to advertise his production of The Three Guardsmen on tour.

The biographical note it contains says that Mr. Cazeneuve was born in Gasconne and that he has supported Alexander Salvini in this country. The Gascon is a proverbial boaster and that may account for the flamboyant tone of the circular in question, but so far as its references to Mr. Salvini are concerned it is in execrable taste.

In large type we are told that "The other star"

[meaning Salvini] "suffers in all comparisons made," and a number of alleged quotations from various newspaper notices are given which run like this: "He is so good that one forgets Salvini!" "Better than Salvini." "As good, if not better, than the younger Salvini." "He plays the part with more abandon than did Salvini," and so on *ad nauseam*.

The fact that this style of advertising is commonly regarded as unprofessional and illegitimate is further emphasized in the present case by the additional knowledge that Mr. Salvini is believed to be dying in Italy at the present time.

Mr. Cazeneuve—of whose remarkable abilities as revealed in the part of d'Artagnan I must confess that I am wholly ignorant—may possess talent enough to succeed on his own merits; but it is unlikely that he will increase his chances by slurring the name and fame of another actor in his advertisements.

What the Sun recently characterized as a contest between sensational metropolitan journals for "the primacy of the sewers" is progressing steadily. In this contest the stage, of course, receives its share of attention from the disseminators of slops and filth.

An actress arrived in New York from Europe the other day, presumably on private business. She was met at the pier by a friend, a young man who inherited a fortune and a name conspicuous in Wall Street matters.

This simple incident caused excitement in the ranks of "the new journalism." From it resulted columns of description of the lady's gown, her waiting friend's trousers, and the manner of their greeting. Pictures galore of both were turned out hastily, with vivid illustrations of the aforesaid greeting.

Then the actress was tracked to her hotel by the newspaper sleuths. Pickets were posted; scouts were sent forward; spies and eavesdroppers were set to work. Every movement of the actress was promptly noted. She managed to escape observation for an hour one morning when a yell of anger arose from the baffled gossip mongers and hints of a deep mystery were instantly forthcoming.

One of the developments of "the new journalism" is that no person well known in either professional or private life can go or come from this city without the risk of unwelcome notoriety. Impertinence is too mild a term to characterize the present attitude of the sheets that lead in sensationalism—indecently fits the case better.

It was a source of satisfaction to the profession that the managers of the Horse Show found a way to balk the advertising designs of the young women whose shameless performance at one of the music halls has been a find lately to "the new journalism."

The industriously circulated announcement that she would exhibit her horse and herself in the Show unquestionably injured the receipts during the early part of the week.

Attendance at the theatres suffered less than usual during this big social and equine function which attracted crowds only during the closing nights.

PUBLIC MEETING OF THE ACTORS' SOCIETY.

The first public meeting of the Actors' Society of America will be held, Thursday afternoon, at the Broadway Theatre. An exceedingly interesting gathering is anticipated. The programme as already outlined opens with an address by President John Malone, who will give a short history of the movement, and the work of the organization, its incorporation, and the work of the Society in protecting members, correcting abuses, and notably in calling attention of members to the certainty of action to be employed in all cases in accordance with the section of the by-laws which reads: "It shall be the duty of every member to exercise a just regard for the interests of this Society, to avoid a wrongful use of its name or authority, and to regulate his professional conduct in accordance with its motto of Equity."

President Malone will give several instances wherein the Board of Directors has administered censure to members who have transgressed the regulations, and will remark the protection held out to dramatic authors by the Society, inasmuch as a rule provides that no member shall pirate a play, or act in a pirated play, while a system of correspondents throughout the country renders the tracing of play-stealers an easy task. F. F. Mackay will present resolutions embodying the opening articles of the Society's constitution. General Horace Porter, Rev. Dr. Lyman Abbott, Rev. Dr. Henry Savage, Rev. Dr. Madison C. Peters, Charles R. Pope, Daniel Frohman, Tony Pastor, Louis Aldrich, James A. Herne, and William Gillette, who has just applied for membership, are among those asked to speak, all having expressed the greatest sympathy and interest for the Society.

ALICE ROSE AS SANTA MARIA.

When Camille D'Arville resigned last week from the title role in Oscar Hammerstein's opera, Santa Maria, she was succeeded by her understudy, Alice Rose, who gave a commendable performance of the part. Several new musical numbers have been advantageously introduced in the opera.

GERTRUDE WALDENAR'S MATINEE.

At the Garden Theatre, this (Tuesday) afternoon, Gertrude Waldemar will make her first appearance on any stage, presenting, with full cast, acts and scenes from Mary Stuart, Romeo and Juliet, and Macbeth. William Courtleigh will appear as Macbeth.

R. N. STEPHENS SERIOUSLY ILL.

R. N. Stephens, the promising young author of On the Bowery, The White Rat, and E. H. Sothern's latest success, An Enemy to the King, is reported to be lying dangerously ill with lung trouble at Cleveland, O.

THE ODD MRS. PODD PRODUCED.

The Odd Mrs. Podd, a new play by Alice E. Ives, was successfully produced at the Lyceum Theatre, New London, Conn., by Nell Burgess last Friday. Several new effects, a flying machine and a bicycle race, were applauded.

A WISE BUSINESS POLICY.

Many of the most alert and enterprising managers of theatres throughout the country employ the same methods in securing attractions that would appeal to active men in other business who might wish to accomplish a legitimate business object. When a merchant has a want he advertises the fact and supplies it. And when these theatre managers have open time at their houses they make that fact known through the medium of THE MIRROR, and their time is consequently filled quickly.

There are managers, generally classed among the alert and enterprising, who imagine that open time at their theatres is a reflection upon their own ability. And they seek to fill their dates through channels not public, generally with unsatisfactory results. The manager who pursues a secret policy in filling his time must necessarily take what such a policy gives to him; while the manager who advertises in THE MIRROR, if his theatre is desirable, is at once in communication with a variety of attractions, and may take his pick.

The managers of prominence who have latest shown themselves to be alive to the value of advertising their open time are the Greenwall Theatrical Circuit Company, who last week published in THE MIRROR the unfilled dates in their splendid chain of theatres, running from Atlanta, Ga., to New Orleans, and through the entire State of Texas, a territory in which business has been excellent this season. F. F. Proctor is an other manager who has long known the value of this kind of advertising in THE MIRROR, and among other managers and theatres that regularly announce their open time in this paper are G. B. Bunnell, of Bridgeport and New Haven, John D. Mishler, of Reading, Pa., the Ninth Street Opera House, Kansas City, the Tabor Grand, Denver, the Creighton Theatre, Omaha, the Grand Opera House, Brooklyn, the Grand Opera House, Wheeling, W. Va., the New Russian Lyceum, New Britain, Conn., and others. Managers who once try this system of advertising never abandon it, for its results are immediate and satisfactory.

CHICAGO'S NEW THEATRE.

In Palmer's Great Northern Theatre, Chicago has one of the most imposing and best equipped houses of amusement in the country. Like the Auditorium in that city, the Great Northern is a component part of a great hotel; yet, as in the design of the Auditorium, the Great Northern Theatre is as perfect as a place of amusement as though all thought had been spent upon it, without reference to relative business enterprise.

The latest developments in theatre construction are embodied in the Great Northern. It is fire-proof. Its auditorium is so wide that its seating assures a clear and relatively a near view of the stage from any part. The decorations are artistic and in some respects original; the lobbies are spacious, and the usual rooms of convenience that *à la siècle* architecture in theatres provides for are furnished. The auditorium, as it relates to the stage, is practically square—giving the advantage to vision noted—and there is an innovation in the apron, or front of the stage, which describes a straight line in symmetry with the whole interior. The boxes form three tiers, and they are so arranged as to give occupants a full view of the stage. The theatre has four entrances—one each from Jefferson and Quincy Streets and two from the hotel that adjoins.

Palmer's Great Northern Theatre, in short, is perhaps the most perfect and convenient place of amusement in Chicago; and while Chicago cannot boast as many modern theatres as New York, it is probably a fact that New York has no more perfect house of the class than this latest addition to Chicago's temples of the drama.

INFORMATION WANTED OF ED. DELAMORE.

George Delamore, of 1127 Elysian Fields Avenue, New Orleans, La., writes to inquire if any MIRROR readers know aught about Eddie Delamore, who disappeared from New Orleans in 1882, it is supposed with a circus and theatrical company operated by Spaulding and Rogers, and a man named Marsh. Eight years later a troupe played in the city, and billed a Master Eddie Delamore. The mother called at the hotel, where the manager said that Eddie Delamore had left for New York three days before. Nothing has been heard of him since; he should now be a man of fifty-one years.

CORINNE AS A PHILANTHROPIST.

Corinne executed her will in San Francisco last Thursday, the testament directing that all of her effects shall, upon her death, be sold for cash. The amount realized should be about seven hundred and fifty thousand dollars, with which a tract of land near New York is to be purchased, and upon this will be erected the Corinne Home for Aged and Unemployed Actresses. The home is to be liberally operated, so that inmates may come or go as they will, and the institution, while sufficiently endowed, will be practically self-supporting through its gardens and the sewing of its beneficiaries.

THE CASINO STILL IN LITIGATION.

The Appellate Term of the Supreme Court reversed last Thursday an order of a lower court which dismissed the petition of Franklin Bien, receiver of the Casino company, who strove to compel the owners, represented by Robert F. Blaby, to place him in possession of the theatre. Receiver Bien, however, was not accorded possession of the property, as Mr. Blaby declined to accept his offer of settlement for rent due, as the court held that the landlord is justified in insisting upon fulfillment of the terms of the lease.

MANAGERS SUED BY A DANCER.

Daisy Scheler, a dancer, brought suit last week to recover \$200, for breach of contract, from Carl and Theodore Rosenfeld, managers of the Lilliputians. The dancer says that she was engaged for thirty-seven weeks, commencing Sept. 28, but was discharged Oct. 17 because she destroyed the costume of a ballet girl in tearing it off, the garments having caught fire from an electric wire on the stage of the Star Theatre. The Rosenfelds aver that the dancer has misstated the reason of her dismissal.

RICHARD MANSFIELD'S REPERTOIRE.

The repertoire for the opening week of Richard Mansfield's season at the Garden Theatre, beginning Nov. 23, is as follows: Monday and Tuesday, Richard III.; Tuesday, A Parisian Romance; Wednesday, The Merchant of Venice; Friday and Saturday matinee, Beau Brummell; Saturday, Dr. Jekyll and Mr. Hyde. An extra matinee will be given Thanksgiving day, for which the bill is not yet made public. On Nov. 30 Mr. Mansfield will present his new play, Castle Sombra, which has been received with favor in the West.

PROFESSIONAL DOINGS.



Above is a pretty picture, made by Morrison, of a pretty woman, Fannie Johnston, who has been prominent in burlesque.

Judge Dyckman and a party of friends occupied a box at the Olympia Theatre last Friday evening. This was the Judge's fifth visit to Santa Maria.

James Mackie will begin his season at Chester, Pa., on Nov. 21. Grimes's Cellar Door will be the attraction. Louise Sanford will be the leading lady.

My Friend from India will move to Hoyt's Theatre when its time is up at the Bijou.

Daniel Sully celebrated his birthday at Elmira, Nov. 6, by entertaining his company at an enjoyable dinner after the performance of O'Brien the Contractor.

Mrs. Helen Ferree has been engaged for a strong character part in Mr. Barnes of New York, which opens at Milwaukee, Nov. 21.

Janette Steer has been specially engaged for H. Beerbohm Tree's American tour, and will originate the part of Madame de Pompadour in The Seats of Mighty.

Herman Perlet has been specially engaged to conduct The Gay Girl from Paris for E. E. Rice, and has also arranged to collaborate with Mr. Herbert and Mr. Rice on the music of Alice in Wonderland, which production will also be under Mr. Perlet's direction.

Palmer's Theatre was besieged last Thursday by no less than two thousand men, women and children who came in answer to an advertisement for boys and girls to dine at Maurice Barrymore's expense in Roaring Dick and Co. Assistant Manager James W. Morrissey accepted 250 applicants and called upon the police to disperse the others.

Marthe Imrier, premier danseuse of the Metropolitan Opera House company, arrived from Europe last Thursday.

Orville Lee Mayhew and Edith Parker were married at Springfield, O., last Thursday.

Oscar Girard, comedian of the Castle Square Opera company in Boston, has written the libretto of a comic opera, for which Charles Denree will compose the music.

In H. Grattan Donnelly's new play for Laura Burt, The Lily of Llandaff, one scene will picture Miss Burt's birthplace on the Isle of Man.

Clifton Mallory will produce his new play, Vermont, at Ashtabula, O., Nov. 18 and 19.

Florence Bindley recently produced in Chicago, for copyright purposes, a new comedy adapted from the German, entitled An Innocent Kid.

It was recently stated that Amy Van Dyne had succeeded Mignonne Curtis in A Parlor Match. Fisher Curtis says that this was an error, and that his wife is still playing the part, in which she appeared in New York, and that Miss Van Dyne is understudy.

It was recently published that Charles P. Elliott and George B. Pengeman were in charge of Hopkins's Grand Opera House, St. Louis. Mr. Elliott is resident manager of the Duquesne Theatre, Pittsburgh, and Mr. Pengeman is the auditor there. Charles P. Salisbury is resident manager, and J. H. Lester treasurer of the St. Louis house.

Gregory Patti swallowed turpentine instead of water in the dinner scene of Gloriana, presented by the Amaranth Dramatic Society of Brooklyn. He continued through the act and was then relieved by emetics. The property man was responsible.

An entertainment in aid of the Sunny Hour Mission is announced at Carnegie Lyceum, Dec. 1.

The Worcester Telegram of Nov. 10 paid a high compliment to Tim Murphy and his work as shown in Old Innocence and Sir Henry Hypnotized.

The Madge Tucker company broke the record at Washington, Pa., week ended Nov. 7.

John Hare's complete company includes Chas. Groves, Gilbert Hare, Fisher White, Arthur Greenville, Frederick Kerr, Frank Gilmore, Charles Gould, E. Vivian Reynolds, May Harvey, Maud Wellman, Laura McGilvray, Mona Oram, Susie Vaughn and Edith Hewlins.

Nestor Lemon has again succeeded in placing before the public A House of Mystery, recently bought by H. E. Jacobs. The play opens again in Montreal at the Queen's Theatre next week.

W. A. Robinson, manager of The Postmaster, billed at Ashtabula, O., Nov. 11, left the company on that date, it is said, without explanation.

The roster of The Modern Maids Extravaganza company is as follows: Lawlor and Clements, proprietors and managers; Robert Halcott, business manager; E. J. Bond, treasurer; Alexander Braungard, musical director; Charles Sansome, master of transportation; Elbert M. Drake, stage director; Mlle. Marchand, Mlle. Stella, Clio Vernon, Oliver T. Fiske, William Drew, Thomas J. Kiernan, Pearl Rose, Kittle Leslie, Marguerite Renn, Marie Leslie, Maggie Mason, Kittle Gordon, and Lillian Hathaway.

The free attendant service maintained by the New York Central at Grand Central Station, New York, is another example of the care and courtesy by which patrons of this great railroad are surrounded.

AT THE THEATRES.

Palmer's—Roaring Dick and Co.

Produced Nov. 19.

Mr. Postlethwaite W. J. LeMoine
 Dick Postlethwaite Maurice Barrymore
 The Major C. A. Smiley
 Rev. Dr. Lightwood C. Leslie Allen
 Dr. Grimes Henry Bagge
 Mr. South L. Wooderson
 Dr. Behrens Edward Coleman
 Dr. Puttick Jay Wilson
 Dole H. J. Holliday
 Simpson James R. Smith
 Cassidy L. McLoughlin
 George Spiller S. Guilford
 Evelyn Dare Edith Crane
 Martha Price Eva Vincent
 Mrs. Butler Alice Gordon
 Margery Grace Balestine
 Frances Wheeler

Maurice Barrymore, after a preliminary trial of his new play, "Roaring Dick and Co.," at Washington, produced it at Palmer's Theatre last evening for the first time in New York.

Taken as a whole the piece proved decidedly creditable to Mr. Barrymore's ability as a dramatist. It was not, to be sure, a brilliant achievement in point of novelty so far as the plot is concerned.

In fact the story is conventionally melodramatic in many of its principal incidents. But the dialogue is bright and crisp, although some of it that is presumably intended to be witty is too highly flavored with American slang.

The scenery of the production is in the main quite effective, but the multiplicity of scenes in the second and third acts is a theatrical method of keeping things moving that is scarcely up to date.

The piece was interpreted by an unusually competent cast. First and foremost there is W. J. LeMoine to act the part of the old miser, Dick Postlethwaite, and, as Mr. LeMoine has a way of doing in character parts that are suited to his method, temperament and personality—he made a hit.

In the scene in which Postlethwaite transfers all his property to his scapegrace son, Dick, Mr. LeMoine acted to capital advantage, and he was even more effective in some of the ensuing scenes. In make up and demeanor he reproduced a typical miser to the very life.

Mr. Barrymore has supplied himself in the role of Dick Postlethwaite with a suitable vehicle to set forth advantageously his strong points as an actor. He acted the stronger scenes that contrasted most tellingly with his sentimental and emotional work in the amatory episodes.

C. A. Smiley gave a humorous character sketch of a secondarily major that aroused a great deal of laughter. He was especially amusing in the supper scene of the second act. Leslie Allen enacted the part of Rev. Dr. Lightwood with his customary cleverness.

Henry Bagge did what he could with the somewhat meeky part of Douglas Branscombe. J. L. Wooderson as Mr. Grimes, Edward Coleman as Mr. South, Jay Wilson as Dr. Behrens, H. J. Holliday as Puttick, James R. Smith as Dole, Morgan Coman as Simpson, L. McLoughlin as Cassidy, and S. Guilford as Spiller were all satisfactory.

Edith Crane was a capital selection for the role of Evelyn Dare. She looked and acted the character in a manner that contributed largely to the success of the performance.

Eva Vincent personated the part of old Martha with noticeable realism. Alice Gordon as Mrs. Bulger, Grace Balestine as Margery and Frances Wheeler all did well.

One of the most picturesque groupings that has been presented on the New York stage for a long time is the scene of the children's festival in the third act, in which a large number of children were served with a substantial meal, running all the way from soup to ice cream.

The theme of "Roaring Dick and Co." is of the prodigal son order. Dick Postlethwaite, before the play opens, has been turned out of doors by his miserly father because he forged his father's name to a five pound note. He promptly goes to the dogs and becomes an adventurer in the United States.

In the opening act he returns to his father's house, in England, so altered that nobody knows him. In order to obtain a favorable reception from old Postlethwaite he pretends to have amassed a colossal fortune, and thus plays upon the old man's cupidity.

In the prosecution of his mercenary designs, however, the influence of his home, the associations of his boyhood, and the love of Evelyn Dare, a young girl of beauty and refinement, contrive to make him falter in his purpose and abandon his nefarious schemes.

Academy.—Andrea Chénier.

Musical drama in four acts. Libretto by Luigi Illica. Music by Umberto Giordano. Produced Nov. 19.

Andrea Chénier Signor Durot
 Carlo Gérard Signor Ughetto
 Maddalena di Coligny Mme. Bonaparte-Rau
 La Muletta Beral Mme. Toulouquet
 Maddalena di Coligny Mme. Scallio
 Roscher Signor Dado
 Il Romaniero Signor Alberti
 Fouquier Tinville Signor Terzi
 Il Sencelotte Mathieu Signor Borelli
 Un Incredibile Signor Giordano
 Schmidt Signor Terzi
 Dumas Signor Pinto
 Conductor Signor Tango

Andrea Chénier, the promised novelty of Colonel Mapleson's operatic season at the Academy of Music, was duly produced there by the Imperial Opera company last Friday night. The opera was originally produced at La Scala in Milan last April. It is properly classed as a musical drama, for the music is composed in the modern Italian School in which Wagner's influence is strongly dominant.

Umberto Giordano is unquestionably a composer of pronounced talent, but to judge him by his work in Andrea Chénier he has not developed any style of his own. This is not said with the intention of detracting from the merit of his work, as the first offerings of operatic composers have generally been imitative. Giordano, however, betrays throughout the score of Andrea Chénier a musical celebration—probably unconscious—of Wagner's operatic methods. This is especially noticeable in the love music which is drawn from the fountain source of Tristan and Isolde.

In fact the general musical treatment of the dramatic theme is palpably Wagnerian. With one or two exceptions there are no melodies in Andrea Chénier that could be considered as such if sung without orchestral accompaniment. The vocal parts consist largely of rhythmical tentative, while the orchestration is intended to supply a suitable musical setting to the dramatic situations.

As in the Wagnerian operas, the effectiveness of the score is dependent to no small degree on the dramatic value of the libretto. And he it said to his credit, Luigi Illica, the librettist, has

furnished a story in which the dramatic interest is sustained to the final curtain.

The plot deals with a romantic episode in the career of Andrea Chénier, the French poet, who was condemned to death by the French Tribunal and guillotined in 1794. In this respect the librettist has adhered to historical facts, but in order to infuse an amatory interest in the story he introduces Maddalena di Coligny as being so passionately in love with the poet that in the last act she takes the place of a condemned woman, Idia Legray, and thereby accomplishes her purpose of dying with her lover on the scaffold.

The scene before the First Section of the Revolutionary Tribunal in which Chénier is tried and sentenced by the Council of Public Safety will bear favorable comparison with any of the revolutionary scenes in Sardou's *Thermidor*. The dramatic treatment of the bloodthirsty mob is intensely dramatic, and the treatment of the chorus on the part of the composer is equally effective.

If an opera composed in the manner of the Wagnerian school can be said to offer a distinctive gem it should be credited to the love duet of Chénier and Maddalena in the second act. Maddalena and Chénier have each a romance in the third act that aroused enthusiastic applause, as did also the parting duet of the lovers in the last act.

Signor Durot was not altogether satisfactory as Chénier. He has some telling high notes, but his singing is sadly marred by an expiring tremolo. Signor Ughetto, on the other hand, was admirable in the role of Gerard both from a vocal and histrionic standpoint. Madame Bonaparte-Rau possesses too much avoirdupois for a romantic heroine, but she sang the role of Maddalena with artistic effectiveness.

The chorus people had been thoroughly drilled, and the clever work of Signor Tango, the youthful orchestral leader, resulted in his being repeatedly called out with the principals at the end of the third act.

Maddalena Scallio again proved her remarkable ability by making a hit in the single scene allotted to old Maddalena, in which she offers her only surviving grandson as a soldier in the cause of the Revolution.

The scenery and costumes were in keeping with the artistic standard of the entire production.

Star.—An Innocent Sinner.

Romantic play in four acts, by Lawrence Marston and Lillian Lewis. Produced Nov. 19.

Tom Bridges Lawrence Hanley
 Doc Jacob John Martin
 Judge Baker George Stout
 Colonel Freeman Harry Mack
 Bud Hankins J. B. Davenport
 James Padget L. B. Jackson
 John Jones Horace Mitchell
 Farmer Reddick Warren Cullen
 Farmer Caldwell John Lee
 Hinda Beckman Harry Clayton
 Laughing Anne Lillian Daly
 Mrs. Mary Smiley Lizzie McCall
 Dora Smiley Emma Hooper
 Peggy Baker Janet Mackay
 Maud Blanchard

An Innocent Sinner is a tale of Tennessee mountain life, with a vein of hypnotism. The heroine, Hinda, is accused of a dastardly crime committed by her while under the baleful mesmerism of Doctor Jacob, and the story slowly unfolds her struggle for justice, the doings of the evil spirit of the doctor, and the final establishment of her absolute innocence of both the commission and the revelation of the crime. Hinda is a woman of the words, ignorant, but none the less the sort of woman that all the world worships.

Tom Bridges, a reputable young mountaineer, loves Hinda, but she confesses that he racially brother, John, is her husband, and Tom vows vengeance upon John. The doctor then casts his hypnotic spell upon the luckless girl and seeks to make her his wife. Difficulties of all sorts naturally ensue for every one involved, but a righteous climax is reached at last and the true lovers are betrothed. A comic judge and a facetious colonel combine with a backwoods' juvenile couple to provide the comedy.

The play is plainly modeled upon *Trilby* in so far as the hypnotic element is concerned, its action is slow, and the romance as well as the comedy is forced. The players are generally capable.

Lawrence Hanley made a manly, earnest hero, Lillian Daly an effective heroine, and John Martin a properly forbidding hypnotist. In the lighter parts, L. B. Jackson, George Stout, Harry Mack, and Lizzie McCall are perhaps as amusing as their opportunities permit.

The play is carefully mounted and presents three very attractive bits of scenic painting.

Grand Opera House.—Shaft No. 2.

The attraction at the Grand Opera House last night was Shaft No. 2, a melodrama which has enjoyed considerable popularity during the several seasons it has been performed.

The subject of the play mainly concerns a plot to murder a young inventor and to steal his invention, which, however, is frustrated in a way satisfactory to the average lover of melodrama. There is, of course, a love story, which also, of course, ends happily like all the other love stories in melodrama. The situations are extremely startling, and the scenic features are notable.

The company contains some very clever actors, among whom is Frank Lowe, who is a satisfactory hero; Lillian Price, who makes a pretty and pleasing heroine; James A. Mahony, who draws forth a storm of hisses as the villain; and Marian Elmore, whose work is above the average. Others are William J. Holton, who takes the part of Samuel Edison; John Price, who appears as Teddy O'Rourke; and N. H. Murphy, who plays the tramp.

Murray Hill.—A Good Thing.

Peter F. Dalley and A Good Thing are at the Murray Hill this week, where they were greeted by a good-sized audience last night. The piece has been somewhat improved since its production at the Casino, and its reception was most cordial.

Peter F. Dalley has been seen to better advantage in other parts he has played than that of Billy Biddall, the character he assumes in John McNally's latest farce. On the whole, however, he gives a creditable performance.

Flora Irwin and James T. Kelly score individual hits in their respective roles. Charles J. Stine as Lemuel Bradley, a rube, gives an excellent portrayal. Young William Barry is a chip of the old block, and his clever work as Sam Settle merited the applause accorded him. "The Bully's Wedding Night," sung by Dalley and the entire company, is one of the hits of the night.

At Other Houses.

EMPIRE.—Rosemary drew last week many persons from neighboring cities who came to New York primarily to visit the horse show.

GARRICK.—Secret Service is still crowding

this theatre, and all out-of-town contracts except for the Boston engagement have been canceled.

HOYT'S.—A Florida Enchantment is in its fifth week at this theatre.

ACADEMY.—Charles Frohman will next week bring to this theatre *The Two Little Vagrants*, an elaborate production with a strong cast, which includes E. J. R. Cliffe, Thomas Kingston, Gilles Shine, Doré Davidson, George Fawcett, Lawrence Edinger, Edward Morgan, Thaddeus Shine, Annie Irish, Jessie Busley, Minnie Dupres, Alice Fisher, Frances Gaunt, Mabel Eden, Lizzie Rochelle, William Farnam, Thomas Story, W. T. Harrison, and C. H. Heath.

KNICKERBOCKER.—The Sign of the Cross gives evidence of a growing popularity here.

DALY'S.—This is the last week of the regular run of *The Gelsa* at this house. Next week Mr. Daly's company, headed by Ada Rehan, will appear in *As You Like It*.

PEOPLE'S.—The Fatal Card is the attraction at this house this week.

HARLEM OPERA HOUSE.—Under the Polar Star, which ran so long at the Academy, will excite theatre patrons in Harlem this week.

FOURTEENTH STREET.—The Cherry Pickers continues its run at this theatre, and shows no sign of decreased interest.

GARDEN.—The Mummy will fill out Robert Hilliard's engagement at this house.

FIFTH AVENUE.—Lost, Strayed or Stolen will close its run this week.

LYCEUM.—The remarkably successful engagement of E. H. Sothern in *An Enemy to the King* will close this week.

COLUMBUS.—Andrew Mack is pleasing the patrons of this house this week in *Niles Aaron*.

AMERICAN.—The Broken Melody is evidently a great success. Auguste Van Biene changes his cello solos weekly, and by his remarkable playing thus adds new variety to his drama.

BIJOU.—My Friend from India is running to houses steadily large.

BROADWAY.—Brian Boru is so successful here that efforts are being made to extend its engagement of eleven weeks.

HERALD SQUARE.—The Mandarin continues as the attraction at this theatre.

BROOKLYN THEATRES.

Montauk.—Heart of Maryland.

Mrs. Leslie Carter was seen here last evening for the first time across the Bridge since she has attained the unquestioned rank of a star of the first class. Some four years ago at the Columbia this now pleasing actress was heard in *Miss Helyett*, but in comparison with her work exhibited in the current production those appearances count for naught. The *Heart of Maryland* as placed upon the stage of Colonel Slin's beautiful Montauk is an exact duplicate in every respect, so far as scenery, mounting and general detail are concerned, of its presentation of 215 consecutive performances last season in the Herald Square Theatre. The only change of importance noticeable in the cast is the substitution of Brooklyn's favorite leading man, Herbert Kelcey, in place of Maurice Barrymore. Mrs. Carter received a series of ovations which culminated in a perfect tempest of applause when the famous beifry scene had reached its conclusion. Of the supporting cast, numbering such sterling actors as John E. Keller, Frank Mordant, Odell Williams, Grant Stewart, Frank Tracy, Winona Shannon and Angela McCaul, nothing but praise can be recorded. The *Heart of Maryland* remains here until Nov. 28, being scheduled for a total of seventeen representations, for which the present advance sale is simply prodigious.

Park.—Pudd'head Wilson.

A large and discriminating audience was gathered here last night, on the qui vive to note the difference of conception and enactment, if any, between the late Mr. Mayo's portrayal of the title-role and its present illustration by Theodore Hamilton. When it is stated that the latter acquitted himself with credit and received earnest and prolonged applause, in many instances from lamented Frank Mayo's most faithful and loyal admirers, the verdict may safely be considered as satisfactory and conclusive. The play is one of such sterling worth, that interest in its telling is not dependent upon the especial merit to be found in any particular character, and when it is known that the cast as a body is practically the same as seen in Mr. Mayo's lifetime, and still includes Frank Campeau, Eleanor Morretti, Newton Chisnell, Lucille La Verne, Frank E. Aiken and Frances Grahame, the performance as a whole may be classed as quite perfect. Roland Reed as The Wrong Mr. Wright in *Messrs. Palmer and Knowles's Thanksgiving week attraction*.

Amphion.—Half a King.

Half a King, Smith and Englander's latest successful comic opera, moved over to the Amphion on Monday, where Francis Wilson will attempt to duplicate the business done at the Columbia last week. Harry B. Smith's libretto abounds in witty dialogue and tells a very pretty love story. Ludwig Englander's music is melodious, although the score contains but few original numbers. The staging and mounting of the production are all that could be asked. A more suitable role than *Threshchappa*, a traveling mountebank, could not have been written for Francis Wilson, as it fits him like a glove, giving him every opportunity for the display of his well-known comic ability and mirth provoking methods. Lulu Glaser is seen to advantage as Pierette, being in better singing voice than ever before. Peter Long as Mistris Threshchappa's associate is also an important factor in the development of the story of the play. Mark Twain's interesting story, *Pudd'head Wilson*, will be presented here next week with Theodore Hamilton as Pudd'head.

Columbia.—Ada Rehan.

A week of classic comedy is in evidence here, where Miss Rehan began a series of her favorite roles last night, before an intelligent and fashionable audience, that greeted her well-known impersonation of Katherine in *The Taming of the Shrew* with every indication of keen relish and enjoyment. The support of Mr. Daly's present company is efficient, but with the exception of dear old Mrs. Gilbert and George Clarke, there is but a shadow of the superb galaxy of players left that figured under the Daly standard of seven or eight years ago. The places left vacant by James Lewis and the three Charles, Fisher, Le Clercq and Whitleigh, are not to be easily filled. During the week Miss Rehan will be seen as Rosalind, Lady Gay Spanker, Lady Teazle, and in *Love on Crutches*. Mr. Sothern in *An Enemy to the King* will follow on Monday next.

Gayety.—On Broadway.

Admirers of the Irish queen in the Eastern district will have an opportunity to see their favorite, Maggie Clive, at the Gayety, where she was greeted by a big audience on Monday night, whose reception was most enthusiastic. In *On Broadway*, Maggie Clive wears several stunning gowns, and sings her songs in the same forcible and original manner which has won her a warm place in the hearts of the gallery god. John G. Sparks gives her excellent support. The scenery and effects are features of the production. Hoyt's *A Midnight Bell* will be offered at the Thanksgiving attraction next week.

Notes.

The Fay Foster company, with its pretty girls and a score of comedians, are at the Empire.

The American Theatre has *The Bells of Shandon*, which was done successfully at the Bijou a short time ago.

K. S. Wood will head the Lyceum Theatre Stock company this week, presenting his play, *Orphans of New York*.

A strong bill of vaudeville talent is offered at the Brooklyn Music Hall by Manager Fitzgerald. George Parker, Kitty Kurale, Francelli and Lewis, Marie Yucca, Violet St. Clair, and the Murphys are among those who appeared on Monday night.

A *Temperance Town* is at the Grand Opera House. Last night's audience filled every seat up stairs and down, and taxed the standing room space.

The Bells of Shandon had not rung in vain at the American Theatre, judging from the crowded appearance of the auditorium last night.

Frank Bush and A Girl Wanted are both in unmistakable demand at the Bijou.

The Russell Brothers, Jennie Yeamans, and Johnnie Carroll lead a vaudeville bill of unexceptionable merit at Hyde and Behman's Theatre this week.

The Star Theatre displayed the standing room sign to late comers who sought a view of Al Reeves and his specialists.

MY FRIEND FROM INDIA IN LONDON.

William A. Brady announced yesterday that *My Friend from India* will be produced under his and George Edwards's management at the Garrick Theatre, London, next Saturday. This is the initial achievement of Mr. Brady's International Theatrical Agency and Literary Bureau, with headquarters in London, and branches at Paris, Berlin, Vienna and Milan. The London office is in charge of Albert Southern and Cecil Kingston; that of Paris, by Charles Adelbert; Berlin, Herr Trautman; Vienna, Herr Von-Der-Sehr, and Milan, Signor Coppina. Mr. Brady will visit Europe twice each year, and his American successes will be produced on the continent, and likewise many successes not his own, as in this venture Mr. Brady means to protect and encourage all authors, foreign and native.

THE POWER OF THE PRESS.

The company engaged for Augustus Pitou's revival of his melodrama, *The Power of the Press*, includes H. Coulter Brinker, John W. Thompson, O'Kane Hollis, Paul Menfies, George S. Fell, David V. Wall, Charles S. Poor, Charles Edwin, Murry Woods, Charles Dade, Estella Pollard, Gertrude Dawes, Lillian Lamson, Laura Thora, Minnie A. Victorson, Nellie Prebble, Augustus Pitou, Jr., J. B. Allen, advance representative, Henry Shaffer, carpenter, Murry Woods, stage manager. The tour begins at the Grand Opera House next week, and a circuit of New England follows.

CLO GRAVES ILL IN THIS CITY.

Clo Graves, the English dramatist, authoress and critic whose plays, *A Mother of Three* and *The Matchmaker*, were recently produced in London, came to New York a fortnight ago and left for England last Wednesday, having been ill at the Hotel Marlborough during all of her stay in the city. It is understood that a sea voyage was undertaken by physician's orders and that she is suffering from nervous prostration.

MUSICIANS THREATEN A STRIKE.

A wrangle about the employment of non union men in the orchestra of the Fourteenth Street Theatre has threatened to involve the scene shifters of the same house, and imperil the production of *The Cherry Pickers*. A delegate of the labor union has been instructed to enforce the rulings of the order and the matter remains unsettled.

GERRY GRANTS DISPENSATIONS.

President Elbridge T. Gerry yesterday granted permission to Bronislaw Huberman, the boy violinist, to play in concerts at Carnegie Hall, and allowed Maurice Barrymore to employ the services of two child actors in his production of *Roaring Dick and Co.*

MRS. MANSFIELD'S AUCTION SALE.

At the American Art Galleries next Friday and Saturday, will be sold at auction the collection of rare tapestries, antique furniture, paintings, bric-a-brac, and the like, owned by Mrs. Richard Mansfield. The collection will be exhibited all the week.

A SWINDLER IN THE TOILS.

William Doyle, of 204 Sixth Avenue, a swindler who advertised for chorus girls and collected \$2 from each applicant for "registration" and \$10 more for "tips," but never took out a company, was arrested last week, nineteen girls testifying against him. Doyle was arraigned in court Sunday morning.

HENRY FROHMAN ILL.

Henry Frohman, father of Daniel, Charles and Gustave Frohman, has been confined to his residence in Fifty-ninth Street for several weeks by a serious illness. His condition was reported yesterday as unchanged.

AUGUSTE VAN BIENE RECEIVES.

Auguste Van Biene gave a private reception and musicale at the Hotel Waldorf Sunday afternoon, at which a company of his friends were most enjoyably entertained.

LILLIAN RUSSELL ILL.

Lillian Russell was taken ill at New Orleans last Saturday, and her company presented an American Beauty without her. The dates for this week have been canceled.

REFLECTIONS.

Madame Emma Eames and M. Plancon will sing at a matinee musicale at the Waldorf, Nov. 21.

Mary Helen Howe made her professional debut as Arline in *The Bohemian Girl* with the Metropolitan English Opera company at Washington last Saturday.

The management of the Metropolitan Opera House have requested that ladies occupying orchestra seats will remove their hats during the opera performances.

Manager Daniel Frohman spent Sunday in Boston, whither he went to attend rehearsals of Olga Netherole's company.

Mr. and Mrs. Arthur Bouchier will open their New York run at the Bijou Nov. 30 in *The Chili Widow*.

Edith R. Spencer opened his season at Bradford, Pa., Nov. 13 in a snow storm to a large house. Isabel Pengra made a great success.

Tompkins's Black Crook company opened an engagement last Saturday at the Tabor Opera House at Denver, Col. From there they proceed to fill dates at Omaha, Kansas City, and St. Louis.

Frank L. Davis has been engaged to play the part of Stephen Labaree in *A Midnight Bell* company.

Walter C. Mack, manager of the Dan McCarthy company, writes that the real reason why they refused to go on with the performance at Defiance, O., and announced to the audience that their money would be refunded at the door, was because in counting up there were 57 people in the house that the local manager could not account for.

The Durham Opera House at Durham, N. C., will be completed by Jan. 1. J. T. Mallory will be its manager.

Lizzie McCall returned to the stage last night in *An Innocent Sinner*.

Harry Furness, the English cartoonist, will give a monologue at Chickering Hall, Nov. 23.

Martinus Sleveking, the Dutch pianist, appeared at Frank Damrosch's Sunday evening concert at Carnegie Hall. William C. Carl and Olive Mead assisted.

Bancroft and Keene, under the management of Sheridan Corbin, have just opened what promises to be a prosperous season. Their standard repertoire includes *Richard III.* and *Othello*.

Ferris's Comedians opened their sixth season Nov. 5 in Mr. Carmel, Ill., to crowded houses for three nights. The company this season is by far the strongest Mr. Ferris has ever had, including a number of good specialty artists. The repertoire consists of musical farce comedies, two of them being from his own pen. The company are booked solid until the middle of May.

Charles Walcott will be replaced in *The Prisoner of Zenda* by William J. Owen on December 8, as Mr. Walcott will appear in the Lyceum's second play in town.

Isabel Irving has been so successful as the Princess Flavia in *The Prisoner of Zenda*, that she will continue in the autumn tour of this play. Other members of the Lyceum company not required for the opening play will also remain in this drama.

A well dressed woman went into the Columbus Theatre on last Thursday evening, and demanded to see Oscar Hammerstein, saying: "I have traveled 300 miles to see him; the Lord has sent me! I have an invention I want him to see!" She was escorted out by a policeman.

Alma Earle will produce her new specialty in the last act of *A Railroad Ticket*, opening at the Grand Opera House in Washington, Thanksgiving week.

Louis Wesley and Gus Pixley opened with *A Railroad Ticket* in Wheeling, Mr. Wesley playing his old part of Chips, and Mr. Pixley the part of the collector.

Jacob Litt has entered into an agreement with Sidney Cooper of the Theatre Royal, Newcastle-on-Tyne, England, whereby the latter is to make a production of Mr. Litt's play, *Shaft No. 2*, in England on Easter Monday. The piece will be presented by an English company, and will tour the provinces and later play an engagement in London. Mr. Litt will probably send a man over to handle the electrical effects.

Ira J. La Motte is in the city booking Clay Clement's Spring tour. He says Mr. Clement's season since Aug. 12 has been very successful.

Helen Gurney and Lester Gurney, Jr., have joined Thompson and Ryer's *Sunshine of Paradise Alley* company.

Gerald Du Maurier, a son of the late George Du Maurier, will come to America in H. Beerbohm Tree's company.

X. La Motte Sage, the hypnotist, writes to state that Mrs. Sage's wardrobe was seriously injured by water in dressing rooms at the Pittston, Pa., Music Hall, and to warn professionals to keep their effects in trunks when playing that point.

Antia Hendric was handed the heavy part in *The American Girl* a week ago Friday. She caught a train for Louisville at 10 o'clock, arrived there Saturday afternoon, rehearsed with company Sunday, and played the role on Monday evening without a hitch of any kind. Miss Hendric will continue in Scammon's company.

The Lotos Club will dine Gilbert Parker, author of *The Seats of the Mighty*, and Beerbohm Tree on Saturday night. Mr. Parker is a member of the club, and there will doubtless be a representative gathering on his account.

Minnie Vinton has been engaged by Augustus Pitou to play Dan in *The Power of the Press*.

Last week in Cleveland Kellar broke the season's record. The S. R. O. legend was out at every performance and the matinee women packed the gallery. Kellar's season has been highly profitable from the beginning.

A note in *The Mirror* recently referred to *Home Journal* as the editor of the *Boston Home Journal*. Mr. Brownell, a letter from the manager of that paper informs us, retired from its editorship in February last.

James R. Waite, who is playing the *Lost Paradise* on royalty, writes to the agents that the Briggs Big Comedy company are presenting in New England the book play, *The New Partner*, which they announce from the stage as "the great Frohman success, entitled *Capital Against Labor*, or *The Lost Paradise*." Mr. Waite complains that the Briggs production hurts his business.

The In Old Kentucky company, No. 2, under the management of Jacob Litt, consists of A. W. Dingwall, general manager; John Whiteley, business manager; W. J. Hermann, advance representative; True S. James, stage manager; Phil Bruce, master mechanic; J. J. Sambrook, George R. Caine, John H. Mack, W. B. Downing, Nellie Elting, Jennie Darragh, Eva Carr, and the famous Pickaninny Band, headed by the buck dancers Clarence Cissel and James Rob-

erts under the leadership of G. W. Housely. In Flint, Mich., "costs" Manager Whiteley and Local Manager Thayer spent an hour fishing. Manager Whiteley landing a seven-pound pickerel, which was served at dinner to other members of the company at the Bryant. Manager Thayer officiating and showing his ability to carve by equally dividing the fish among the following, who surrounded his table: John Whiteley, W. B. Downing, J. J. Sambrook, Phil Bruce, and True S. James.

Wadsworth Harris, who played with Modjeska a number of seasons, and last season gave a series of recitals in various cities, has joined Otis Skinner, and plays the part of the Duke's jester in Mr. Skinner's new play, *A Soldier of Fortune*.

William Seymour is rehearsing the two new acts E. E. Kidder has written for W. H. P. Owen's *Shannon of the Sixth*, which opened last night at the Bowdoin Square Theatre, Boston, for two weeks.

In the controversy that has broken out between Madame Nordica on the one hand and the Metropolitan happy family on the other it is clear that the former has decidedly the best of it. She has proved her statements regarding the "noble" Jean de Renze's influence in the casting of roles and has routed the enemy single-handed.

James O'Neill is in the city this week, while filling an engagement in Jersey City. *Hamlet*, *Virginia*, and *Monte Cristo* are his plays this season. Of the three *Hamlet* draws the largest houses. Mr. O'Neill says that the past ten weeks' receipts have exceeded those of any similar period in five years.

Lady Bountiful, produced at the Girard Avenue Theatre, Philadelphia, last week, was favored by press and public. Many members of the company made a personal hit. The Wednesday matinee might almost have been called a "professional" matinee, so many of the profession attended. They were all enthusiastic over the company and play. Davenport and Tournay are proud of the success they have achieved, and there is every indication, now that the election is over, that business will be larger than it has been for the past ten weeks. So far, the receipts are away ahead of the corresponding dates last year.

The Josie Mills Dramatic company will open their season at Van Wert, O. Nov. 23. The company includes Josie Mills, Thelma Aubergine, Maggie Walker, Pauline Walker, Wesley Twins, Harry Fielding, Albert Taylor, William M. Crims, Dan Fielding, Jack E. Voss, James T. Myers, electrician; George W. Voss, pianist; and the Thompson Quartette. Charles H. Haystead and Bert J. Conn are agents in advance, and H. H. Gunning manager. All plays produced by this company have been secured on royalty.

The Francis Owen company has reorganized with the following members: John Connors, manager; Francis Owen, William H. Hall, A. F. Hector, William Emery, Gilbert Faust, Minnie Hoffman, Leonie Linstedt, Cora Denning and Inez Vernon. They open at the Calumet Theatre in Chicago on Nov. 23.

C. M. Pattey, in advance of *The Merry World*, was started on reaching Anderson, Ind., to find the town already billed. It turned out that the company had canceled a date at Anderson last year, and the local managers had preserved the paper.

Charles Frohman has decided to again extend John Drew's time at the Empire Theatre and Rosemary will be continued until Christmas. The Empire stock company will open its fifth season at the Empire New Year's week. The company for the season is as follows: William Faversham, Viola Allen, J. E. Dodson, J. H. Stoddart, Robert E. Jones, Fritz Williams, W. J. Ferguson, W. H. Compton, Joseph Humphreys, Jameson Lee Finney, E. V. Backus, Agnes Miller, Elsie De Wolfe, Amy Busby, May Ro'von, Ila Conquest, Gladys Wallace, Olive May, Ellen Gall and Miss Harwar. The plays for production this season are *Under the Red Robe*, new plays by Henry Guy Carleton, Wilson Barrett, Elwyn A. Barron, Justin McCarthy and Malcolm Watson. Under the Red Robe will be the first play placed in rehearsal. The company will play their season at the Empire Theatre up to and including May 1, after which they will play an extended engagement at Hooley's Theatre, Chicago.

Bingley R. Fales, whose retirement from the stage to embark in the law was announced a few months ago, made over sixty speeches for McKinley during the campaign. Mr. Fales, who was recently elected to the Players' Club in this city, has settled in Detroit, Mich., and has been appointed attorney for the Actors' Society of America for that city.

George F. Hinton has been engaged as general representative for the Lillian Russell company.

Edgar Selden, whose new comedy in collaboration with Charles Barnard is nearing completion, has returned to town from New Rochelle. Mr. Selden's song, "The Music in the Park," has already made its appearance in London, being introduced by Warwick Williams, controller of the London County Council Bands.

SAID TO THE MIRROR.

COLONEL W. M. MORTON: "Please renew my subscription to THE MIRROR. Your journal is indispensable to every theatre manager."

SHERIDAN CORRY: "I had no idea how far-reaching THE MIRROR had become as an advertising medium. I had three open weeks for Bancroft and Knox, and inserted an advertisement in your paper to that effect on Oct. 21. In four days I had the time filled, and thirty-one other opportunities to fill it, ranging from Maine to Louisiana. THE MIRROR is read by managers."

CHARLES F. DITTNER: "Florence Birdley played to nearly 3,000 persons in two weeks at Morosco's Grand Opera House, and will return in April."

W. G. COLLINGS: "The correspondent who wrote to THE MIRROR that the Evelyn Gordon company is pirating M'iss as Miss Smith of California is mistaken, as the pieces are utterly unlike. Miss Gordon arranged the play from several 'book pieces' and this is not piracy."

DANIEL FROHMAN: "The Prisoner of Zenda is doing an enormous business in the West—greater than any attraction I have ever sent out. In Denver, Omaha and other places, excursion trains are run from neighboring towns. This play will be added permanently to the Lyceum's repertoire. William F. Owen, the well known comedian, will replace Charles Walcott as Colonel Sept on Dec. 8."

OBITUARY.

Michael Gleason, for many years watchman at the Broadway Theatre, died of pneumonia at his home in this city last Wednesday. He was very popular with all the players who have been engaged at the Broadway.

Egidio Bossi, the well-known ballet master, died of pneumonia in this city, last Tuesday morning. He came to America twelve years ago to direct the ballet of Excelsior at Niblo's Garden and had since taught many prominent dancers, among them Bessie Clayton

and Lois Vherri. For many years Bossi was ballet master of operas at Milan and other European centres. He leaves a widow.

William Allen, an actor of prominence for many years, and most popular among his fellow professionals as "Bill" Allen, dropped dead at Boston, on Nov. 9, having gone to that city to appear in *The Span of Life*, with which he had recently been engaged. He was sixty-three years of age.

Almer W. Cooper, an advertising agent, husband of Isabel Eveson, died in Roosevelt Hospital, in this city, on Nov. 9, of a fractured skull, caused by a fall. His wife, who was playing in *Thoroughbred* in the West, was sent for, but arrived at the hospital two hours after her husband's death. The actress has been appointed administratrix of her husband's estate.

Mrs. E. E. Keeley, professionally known as Marguerite D'Este, the wife of E. E. Keeley, editor of the *Dramatic Star*, published at Seattle, Wash., died in San Francisco Nov. 5. The deceased was a well known soprano, and has starred with her own company on the Pacific Coast.

Antonio Massini, property man of the Metropolitan English Grand Opera company, dropped dead on the street in Washington on Wednesday afternoon last. Heart disease was the cause. He was forty-five years of age. Massini was an Italian and came to this country just before war. He joined the Union army and served till the close of the war with distinction. He was property man with Tommaso Salvini from the time of that actor's first appearance in this country, remaining with him until the tragedian's final return to Italy. He also filled a like position with Alexander Salvini during all of his starring tours. He was a member of the G. A. R., and that organization accompanied him to Arlington Cemetery, the military burying ground, where the internment took place. The opera company paid the expenses of the funeral. Massini left a wife, whose whereabouts could not be ascertained, although numerous telegrams were sent to New York, her last place of residence.

MATTERS OF FACT.

The photographic business of the late Napoleon Sartony will be continued without interruption.

Mr. and Mrs. Grandon have severed their connection with William T. Fennessy, and are negotiating with another manager.

Forest Flood, last season in the support of Olga Netherole, has just been signed for this season. He may be addressed at 23 West Forty-fifth Street.

Manager William Foster has Christmas open at Foster's Opera House at Des Moines, Ia.

First-class combinations are wanted at the Empire Theatre, Holyoke, Mass., which has been doing a good business thus far this season. The house is handsomely furnished, and is now managed by T. F. Murray.

Lillian Lawrence continues to win the highest commendation from the Philadelphia press for her clever and conscientious work as the leading lady of the Girard Avenue Theatre Stock company.

The C. D. Hess grease paints are the best known and most extensively used by the profession. They have received the best of testimonials from prominent users.

John Jack, who is playing with Joseph Jefferson, will be at liberty after the holidays until March 1.

First-class comedians and teams with new acts are wanted by E. D. Price, business manager for Proctor's Picture Palace. Only well-known performers or those with strong endorsements will receive consideration.

McIntyre and Heath's Dixie Land, having closed its season, Jacob Litt has the week of Dec. 6 open at the Bijou Theatre, Milwaukee. Application should be made at his office in the Knickerbocker Theatre Building.

A position is wanted by "O. E. V." care this office as confidential man, or in the business department of a reliable attraction. He has had a thorough business training, and is also familiar with the theatrical business.

Open time may be had in January, February and March at the Putnam, Conn., Opera House.

Kitty Marcelus, last season with Pauline Hall, and who has a repertoire of forty operas, is disengaged. She played *Lady Lamborne* in Dorcas.

Roselle Knott has received many flattering communications from people who have witnessed her excellent work as *Norah* in *The Cherry Pickers* at the Fourteenth Street Theatre.

The new Theatre Saratoga, at Saratoga Springs, N. Y., which is now in the course of construction, will be ready for opening about the middle of December. The house will be managed by the Sherlock Sisters, who will play but two attractions a week. McKelrick and Son, of New York, are the architects.

Warsaw's Cold Cream is extensively used by the profession and bears the recommendation of its users. It is sold by I. C. Warsaw, 1520 Broadway, who will deliver free samples on application.

Thurber, Tex., with a population of 5000 has a comparatively new theatre, the Thurber Opera House, managed by A. H. Miller, and thoroughly modern in appointments. Mr. Miller has open time for desirable attractions.

Charles Hallock, who has played prominent roles with Reed and Robert Marshall, and *The Girl I Left Behind Me*, is open to offers after Nov. 21. He may be addressed care of this office.

Guy McKinsey, manager of McKinsey's Theatre, Vincennes, Ind., plays but one attraction per week. He has not yet closed his Thanksgiving date.

Frank Casey continues a big hit in the role of Pepet in *Wang*. This is Mr. Casey's fourth year in the part.

"Blue Eyes" is the title of a song just published by William C. Ott and Company, of Beaver Falls, Pa. It is being successfully sung by Lulu Glaser in *Halt a King*.

William Calder, manager of Northern Lights, still has a few week stands open. Northern Lights is one of the strongest and most popular melodramas now being presented, and frequently plays to the capacity of the house when pitted against some of the most formidable rivals. Mr. Calder's metropolitan address is 1208 Broadway.

Hortense Eugenia Van Zile, formerly with Walker Whitehead, is disengaged to consider offers to play leading parts in the romantic or classic drama.

Harrison Armstrong has resigned from the Fanny Davenport company owing to an unsatisfactory casting.

Arthur Dunn leaves Excelsior, Jr., Nov. 28. He is one of the cleverest comedians on the stage to-day.

CORRESPONDENCE.

[Received too late for classification.]

ASHTABULA, O.—SMITH'S OPERA HOUSE (J. L. Smith, manager): Stetson'sacle Tom 4 to fair business. Decker's Mystic Midgits 6.7 to fine houses; The Postmaster 9.

GREENFIELD, O.—SOUTH HOUSE (Heidingsfeld and De Roy, managers): Opera Before the War to a well-filled house 12. Performance gave entire satisfaction.

SILOU FALLS, S. D.—GRAND OPERA HOUSE (S. M. Bear, manager): The Boston Comic Opera co. 6.13 in repertoire at popular prices played to packed houses.

MARSHALL, MO.—OPERA HOUSE (Bryant and Newton, managers): A Bowery Girl 12, good house; performance good. House dark 16.

CHAMPAIGN, ILL.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Robert Mantell 18; University of Illinois Glee Club 20; Stetson's U. T. C. 23; Elgin Faust 34; Bowery Girl 25.

PANA, ILL.—GRAND OPERA HOUSE (Los Roley, manager): A Green Goods Man 11; fair business. E. J. Henley in Deacon Rodie, billed for 6, failed to appear. Bowery Girl 18.

SOUTH MALESTER, I. T.—CAPITAL OPERA HOUSE (S. Crow, manager): House dark 13.17. M. E. Rice's Comedy co. in Old Madrid and Leitch and Freichen 18.

SAN JOSE, CAL.—HALL'S AUDITORIUM (L. Henly, manager): Town Topics 10.

HELENA, ARK.—GRAND OPERA HOUSE (Newman Ehrman, manager): House dark 5.12. Louis James Dec. 3; Clay Clement 14.

BOISE CITY, IDAHO.—COLUMBIA THEATRE (James A. Finney, manager): Tornado 13; Cy Perkins 17.

SPARTANBURG, S. C.—GRUNEWALD OPERA HOUSE (Max Grunewald, manager): Richard and Pringle's Minstrels to good house 11; performance first-class. Richard Baynard failed to come 14. Robinson Opera co. 19. 19.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and unclaimed for 120 days returned to the post-office. Circulars and newspapers excluded.

WOMEN.

| | | |
|------------------------|--------------------|-----------------------|
| Armstrong, Miss Sydney | Elmer, Lizzie M. | Nordica, Emma |
| Allen, Adelaide F. | Edwards, Gerome | Norton, Mrs. Clara F. |
| Auburn, Mrs. A. B. | Ellis, Annie | O'Keefe, Anna |
| Abbott, Marion | Edwards, Madge | Proctor, Little |
| Atkinson, Gladys | E. Ann, Lizzie | Pond, Madame |
| Allen, Marie L. | Fleming, Marie | Pond, Marie |
| Arnold, Lillian | Fontaine, Marie | Post, Lillian |
| Aires, Virginia | Fountain, Marie | Price, Lillian |
| Armstrong, Anna | French, Lizzie T. | Parke, Nellie |
| Archer, Louise | Fisher, Adèle | Parke, Elsie K. |
| Ashland, Mildred | Grant, Alice | Parke, Mary |
| Annabelle, Miss | Gardner, Emma | Parke, Emily |
| Boncourt, Mrs. | Gould, Beatrice | Renwood, Minnie |
| Braham, Kate | Gilman, Marie | Robinson, Anna |
| Bretton, Miss | Gorman, Gene | Reynolds, Nannie |
| Budoff and Hal- | Gormane, Kath- | Ring, Blanche |
| lands (Misses) | Harrison, Eva | Rudolph, Carrie |
| Bowen, Mae | Haden, Gladys | Stuart, Helen |
| Belford, Pearl | Harold, Clara B. | Sullivan, Mrs. J. T. |
| Burke, Lillian S. | Harrison, Maude | Schultz, Lucy F. |
| Bigelow, Mrs. C. H. | Hunt, Ella | Selkirk, Hazel |
| Berurck, Nellie | Harris, Jennie L. | Sandry, Ada |
| Bredley, Lenora D. | Italia, Emma | Sheridan, Maude |
| Bassett, Mrs. Russell | Jennings, Laura | Trayer, Marion P. |
| Bidwell, Sylvia M. | Jones, Miss R. | Tyler, Dallas |
| Burns, Bobby Miss | Johnson, Blanche | Thompson, Florence |
| Isaer, Mae | Jarman, Vernon | Taylor, Lucy |
| Boyd, Anna | Johnson, Annie L. | Tempest, Marie |
| Burt, Laura | Kellogg, Clara L. | Thorne, Mary |
| Bartelle, Aileen | Knight, Mrs. G. S. | Thorne, Beatrice |
| Barrett, Marie | Kirby, Sadie | Train, Pauline |
| Curtis, Mrs. M. B. | Leroy, Mabel | Tucker, Ethel |
| Cavendish, M. | La Brie, May | Taylor, Marie |
| Carpenter, Mrs. V. | Leale, Lillian | Trumbull, Rena |
| Cochran, Kate | Lee, Carrie A. | Vernon, Kittie |
| Coghlan, Rose | Lander, Mrs. Frank | Yarns, Aggie |
| Church, Minnie | Letta, Vio | Van Courtland |
| Clark, Annie | Laurel, Lillie | Verona, Miss I. |
| Carter, Helen L. | Moore, Clara B. | Worth, Maudiney |
| Chavres, Lulu | Muller, Lulu | West, Maggie |
| Casters, Lizzie E. | Martinet, Sadie | West, Florie |
| Courtenay, Maud | Moulton, Blanche | Wood, Anna |
| Chester, Marion | Mortimer, Estelle | Wood, Ella H. |
| Chase, Marion | Maiten, Marie | Waldron, Mrs. |
| Cooper, Mrs. Scott | Morris, Marjorie | Isabelle |
| Cleves, Lillian | Merideth, Adel | Watson, Henrietta |
| Conway, Martha | Mason, Mrs. John | White, Mrs. Adelle |
| Chesie, Dorothy | Murray, Agnes | Whitely, Fernie |
| Cleaves, Cecel | Morris, Lucile | Warren, Emma |
| Courtenay, Helene | Morton, Mrs. Ada | Williams, Mrs. |
| Dane, Lillian | Merideth, Mabel | Williams, Erney |
| Douc, Madame | Meiving, Mrs. Fred | Wallace, Gladys |
| Dunlop, Lizzie D. | Malle, Margaret | Winifred, Miss |
| Doherty, Mrs. D. F. | Martin, Willie | Wilson, Minnie |
| Delma, Marie | Mills, Margaret | Vernon, Lolo |
| Emmett, Minnie | Maynard, Ida | Young, Mrs. Harry |
| Emswiler, Miss J. | Marty, Edna | Young, Agnes |
| Everett, Emilie | Morgan, Carrie | |
| Ellis, Leila | Mahr, Agnes | |
| | Mayo, Margaret | |

MEN.

| | | |
|---------------------|--------------------|---------------------|
| Appleton, George | Goldens, George | Norton, George F. |
| Adams, G. H. | Gray, John T. | Nagler, Frank |
| Archer, Harry | Geiger, R. H. | Norcross, Frank |
| Archer, Charles T. | Gaylor, James | Owens, J. E. |
| Aspland, A. S. | Grant, Al | O'Connor, Frank |
| Baker, John | Guinan, A. B. | Palmer, James N. |
| Barrows, Jas. O. | Gibbs, Fred K. | Powell, L. L. |
| Bradley, Edw. A. | Gaskell and Bell | Pacard, E. L. |
| Bainbridge, Clem- | Gates, Joe M. | Pacard, Frank V. |
| ent | Hanrott, F. C. | Palmer, David |
| Bancroft, Frederick | Healey, Edward J. | Price, Mark |
| Baldwin, Professor | Hawley, Walter | Pratt, Chas |
| Samuel S. | Hayden, Frank | Fisher, Hal E. |
| Butler & Kennedy | Hopper, Frank | Polk, Wm. F. |
| Blackwell, El- | Howard, Benjamin | Perugini, Sig. J. |
| worth | Henderson, Graham | Preston, Duncan |
| Braham, Harry | Hillard, N. H. | Quinn, Cassius |
| Bland, Wm. | Hall, Thomas | Quinn, A. G. |
| Baker, Edwin | Howard, F. B. | Richey, W. H. |
| Brennan, Matthew | Heron, E. T. | Roberts, Fred |
| Barton, Chas. | Howe, J. P. | Reynolds, Wm. |
| Beers, Newton | Howard, Walter | Rich, Harry |
| Bennett, Edwin C. | Hallen, Fred | Russell, Harold |
| Butler, W. J. | Hicks, L. P. | Ruddy, J. J. |
| Breasted, Harry | Hunter, Ernest | Rush, Ed. J. |
| Blaise, J. | Hunter, Carl | Russell, Louis I. |
| Bowman, Frank X. | Howard, Joe | Ronnet, John H. |
| Bolander, Harry P. | Hudner, M. | Riley, J. P. |
| Curtis, M. E. | Hudson, Fred A. | Reagan, James W. |
| Cartier, R. M. | Hayne, Charles | Rom, Budd |
| Curtis, W. B. | Haynes, Frank O. | Roskin, John |
| Cowles & Rosen- | Kestor, Vaughan | Ransom, Robert |
| bach | Knight, John B. | Rappleyea, O. E. |
| Collins, Jas. | King, Charles W. | Reynard, J. |
| Collier, Edmund | Kelly, Alfred | Richard, Richard |
| Conner, J. F. | Kidder, E. E. | Richards, Nicholas |
| Childs, S. R. | Kiduff, Joseph | Ritchie, Billy |
| Cook Brothers' | Karl and La stell | Roberts, R. A. |
| Minstrels | King, Frank A. | Ripley, Harry |
| Cook, Matthew | Kane, Robert H. | Robling, George |
| Cramer, Francis | King, Emmet C. | Sullivan, J. J. |
| Chamberlin, Riley | Kendall, Kara | Schantz, Wm. K. |
| Cotton, Richardson | Kennington, Geo. | Stanton, Chas. |
| Conway, M. B. | Keogh, Thos. J. | Scott, Paul |
| Cullock, C. W. | Kane, James A. | Strong, Fred K. |
| Clark, E. A. | Kyle, William | Stevens, Ed |
| Castella, Rich | Livingston, Arthur | Stewart, Chas |
| Cooper, Scott | Leach, John C. | Simonds, Teddy |
| Clayton, Harry | Lynd, Edwin F. | Stine, Chas. |
| Colville, J. A. | Lake, Theo. | Swanman, William P. |
| Cadmus, K. R. | Louis and Ross | Stewart, Butler C. |
| Cohen, Myer | Lawlor, Frank | Struck, R. J. |
| Cusack, Joseph | Loring, Emil | Sullivan, John T. |
| Doner, J. M. | Lett, Robert | Stevens, George |
| Dawley, Seali | Lynch, Daniel O. | Smith, James |
| Dixon, Edson | Lynch, Harry | Stig. Mgr. "In the |
| Durham, Sydney | Melson, H. Percy | Heart of the |
| Deen, Sidney | Morris, Geo. O. | "Storm" Co. |
| De Voe, Chester | Meacham, L. J. | Simonson, Sells |
| Driscoll, Harry | Maurice, L. | Shoridan, Robt. |
| D | | |

ANNOUNCEMENT!!!

THE SCENIC ART LEAGUE OF NEW YORK

ORGANIZED OCTOBER 22d, 1896.

THE OBJECT of this body is to maintain, by the representative character of its members and of their work, the dignity of scenic art as a profession, and to resist as a whole any effort to control, or in any way dictate, the business or artistic work of its individual members.

HOMER F. EMENS, Pres., JOHN H. YOUNG, 1st Vice-Pres., EDWARD G. UNITT, 2d Vice-Pres., ARTHUR VOEGTLIN, Treas., D. FRANK DODGE, Sec., to whom all communications should be addressed. CHAS. HENRY BUTLER, Counsel.

MEMBERS: ERNEST ALBERT, 5th Ave. Theatre, WALTER W. BURRIDGE, 8th Ave. Theatre, EUGENE CASTEL-
BERT, Metropolitan Op. House, D. FRANK DODGE, Herald Sq. Theatre, HOMER F. EMENS, 14th St.
Theatre, HENRY E. HAY, Daly's Theatre, LOUIS C. YOUNG, Grand Op. House, ERNEST M. GROS,
Standard Theatre, ALBERT OPERTI, 150 W. 35th St., FRANK KAPFER, 1192 Park Ave., EDWARD G.
UNITT, Lyceum Theatre, LAFAVETTE W. SEAVEY, Waton Ave. and Cheever Place, ARTHUR
VOEGTLIN, Hoyt's Theatre, JOHN H. YOUNG, Broadway Theatre.

ERRORS, GRAMMATICAL AND DICTIONAL.

The first error which he happened to strike was the sentence, "But he which led him to ask if Great were [was] in it."—*N. Y. Evening Sun*.

It should not always be followed by *there*, though many persons seem to think it should. It should often be followed by the indicative.

Mr. Spofford asked Lo if he were [was] a book man; and when Li learned of this he said:—*N. Y. Evening Sun*.

It is not the sort of a speech which would fire a body like the Chicago convention, and if its author were [had been] as well known five weeks ago to the men constituting that gathering as he has become since, it is safe to say that he would never have been nominated.—*St. Louis Globe-Democrat*.

If we were to fuse with either of them we would [should] be stopped from attacking them as a "world-houl" have to admit that they were [are] right.—*N. Y. Evening Sun*.

Li Hung Chang remained firm in his contention that while he knew nothing about the individual Ministers who signed it, the British Government had as a matter of fact conceded to Japan, without any equivalent, the very point and substance he now asked for in the name of China, and if it were [to be] should be [withheld] China could only come to the conclusion that England treated her in a different fashion from Japan.

I stand just where I did [stood] at Chicago. My resignation as chairman will go before the committee in ten days.

By re-using words the diction is often bettered.

Why do we say that the optimistic talk about the danger of war being over is without foundation, and that the Venezuela controversy stands substantially where it did [stood] six months ago?

I have nothing further to say than what I stated [said] yesterday in regard to the status of Mr. Bryan in the People's Party Convention.

It was impossible to proceed any faster than they had done [proceeded], because they had not yet obtained the full facts necessary to the adjustment of the case.

He felt completely at home here, as much so [at home] as in the United States.

The only resemblance of a real contest was on this subject of the currency plank, and there is reason to think that even on this the fight was a sham one [fight].

Not incorrect, but this change strengthens, hence better, the diction.

Most men object to being given such a room.—*Washington Evening Star*.

Of this construction, which is becoming dangerously common, the *New York Sun* says: "This phraseology is exceedingly vicious. It is hard to understand the depravity of its invention. The infernal ingenuity of the reporters contrives to frame a sentence in which there are two nominatives and only one verb."

Probably the new device will be given a test [tested] on Monday.—*N. Y. Daily News*.

The defendant is as a matter of course indicted and languishes in prison for nine months, only to be discharged as soon as he is given an opportunity to present his defence to a trial judge.—*Evening Telegram*.

I had anticipated [expected] that it would bring tears to the eyes of the squire and the audience.—*Detroit Journal*.

Here is as good an example of the misuse of the word *anticipated* as could be found. When properly used, the word means: To enjoy or suffer in expectation; to forestall; to get ahead of; to go before so as to preclude another. It is correctly used thus: "It is well to have it understood that our municipal authorities and local sanitary health boards had anticipated by practical work the proclamation issued by the President."

With harmony thus attained the success of the Democratic ticket might be confidently anticipated [expected, or looked forward to].

Among the arguments which [that] the friends of silver urge to-day is one which [that] was to be anticipated [expected] and which [that] I knew was sure to come.—*Thomas B. Reed*.

There should be a spirit of courtesy between [among?] classical institutions.

We use *between* when it is a question of two only.

I may add that Dr. Goldschmidt, of the Funchal leper asylum, Madeira, recently discussed with me the advisability of the construction of [constructing] a leprosy congress for the enactment of [enact] stringent measures for the suppression of [to suppress] leprosy.—*Dr. Altmann*.

Here is an example of a construction that expresses action, doing, without employing a verb in any form soever. It is weak and, in strictness, much used as it is, it is ungrammatical.

In this way, it is a serious obstacle to the settlement and civilization [settling, and civilizing] of the Dark Continent.—*British Medical Journal*.

All human history is not only against them, but overwhelmingly so [against them].—*Thomas B. Reed*.

This repetition balances and strengthens the sentence.

Honest-money Democrats now stand exactly where war Democrats did [stood] at the outbreak of the Rebellion.—*N. Y. Herald*.

They had suggested the story to her, she said, as the best way of avoiding trouble for her husband, and she had agreed to accept it, providing [provided] it was not made public.—*N. Y. Sun*.

At one place which came under the writer's notice as an individual [a man] was detected in the act of poring over an illustrated weekly journal.—*Tid Bits*.

This word is often improperly used for *person* or *man*. It is correctly used thus: "Changes both in individuals and communities are often produced by trials."

She had expected to find a dignified, cold, reserved, and haughty individual [man or person] resembling the mysterious he loved to paint in his works.

The same methods, applied to the private life of other individuals [persons] would furnish the same kind of material, but persons out of the blaze of legitimate publicity display resentments that materialize in suits for libel and slander.—*Dramatic Mirror*.

It was not within the compass of her imagination to suspect [even to suspect].

Warne himself had never been able to wholly defy [warily to defy].—*John Oliver Hobbs*.

Nothing should intervene between to when it is the sign of the infinitive and the verb of which it forms a part. The locution, "To elegantly write" and "to cogently say" are not permissible.

It is understood that Lord Salisbury relies on Germany, Austria, and Italy to back Great Britain in so prolonging the negotiations as to practically [practically to] defeat the Russian-French move.—*Dispatch to the N. Y. Sun*.

Queen Victoria gave a garden party at Buckingham Palace last Tuesday, to which came Lady William Bevesford, expecting to hold her accustomed place with the exalted [exalted] [women] with whom she ranked previous [previously] to her last marriage.—*N. Y. Journal*.

Females might mean cows or sows. Forty-two had brought \$19,800 an average of over [more than] \$472 per [a] head.—*N. Y. Sun*.

Ordinarily, it is better to use but one language at a time.

The action of the play transpires during the late British-Afghan war.—*Dramatic Mirror*.

Transpire is properly used in the sense of to escape from secrecy, to become known, to leak out; and improperly used in the sense of occur, happen, come to pass.

They were the bankers of the Times and of the Societies for the Propagation [propagating] of the Gospel and for Promoting Christian Knowledge.

If promoting, why not propagating?

Figures given out by one of the best posted [informed] silver men last night gave 621 votes safe, or one to spare on the two-thirds majority.—*Evening Sun*.

Previous [previously] to which a row is caused by the reading of the historian's report.—*Evening Telegram*.

The adjective *previous*, in common with *subsequent*, *independent*, *relative*, *antecedent*, and possibly others, is often erroneously used as an adverb.

Having been commenced [begun] previous [previously] to the invention of printing.—*The Pall Mall Budget*.

France has opened a diplomatic campaign against Great Britain by presenting a communication to Lord Salisbury proposing the termination of British occupation of Egypt within two years subsequent [subsequently] to the neutralization of Egypt.—*Dispatch to the N. Y. Sun*.

Subsequent [subsequently] to the review the Marquis of Lansdowne entertained.—*N. Y. Sun*.

Personally none [no one] of the men of influence who surround President Cleveland approves [approve] either the candidate or the platform adopted at Chicago. They do not hesitate in private conversation to say so, but they are determined whether it were [would be] better to nominate a second ticket representing sound money views or [a] coalition with the Republicans in support of McKinley.—*N. Y. Sun*.

No one approves, or none approve. This is the grammar of usage; the grammar that has come to stay.

ALFRED AYRES.

SHAKESPEARE KNOCKED OUT.

SCENE.—A greenroom at night. CHUCK CONNERS discovered studying a thinking part.

Enter the SPIRIT OF SHAKESPEARE.

SHAKESPEARE.—How goes the night, pale student?

CONNERS.—What's dat?

SHAKESPEARE.—I would commune with thee in converse sweet of Art, the player's art in which thou strivest.

CONNERS.—A-h-h-h! Get out o' dat, or I'll jab ye in de slats and change yer religion.

SHAKESPEARE.—How speakest thou, Sir?

CONNERS.—Say, who are youse, anyway? Are ye one o' de push or are ye a fly copper?

SHAKESPEARE.—I come from a land peopled with shadowy shapes of actors great—now dead—whose spirits lie again in the development and progress of the drama. Over the aspirants for fame they hover with expectant hope. They sent me to thee. Speak!

CONNERS.—Say, you're de queerest mug dat I've met since I struck disgraph. Are ye a newspaper guy—cause me manager won't let me talk—see?

SHAKESPEARE.—Dost feel the inspiration of the player move thee—the divine recognition of genius touching thy soul with aspiration?

CONNERS.—Say, can't ye talk English? I don't tink ye know who I am. I'm Chuck Connors, de darlin' of Doyers Street, and I'm goin' on de stage to do a turn for fifty per—see? Any green goods man dat tries to do me won't find me no easy game. I'm in de push far fair, and I'm not des—understand? Now, you skip up de bowery and talk to Brodie. He tink he's an actor; but he is one—ah-h-h! Say, I won't do a ting to him when I go on de stage. Say, ye can tell him dat ye saw me; will ye? Dat's it; skip lively or ye'll be trun out!

(SPIRIT OF SHAKESPEARE vanishes, sobbing as though in great agony.) K. M.

AUGUSTIN DALY'S SEASON.

The arrangements for the regular season at Daly's Theatre have been completed. The stock company, including Ada Rehan, returns on Nov. 23, and will play Monday, Wednesday and Friday nights and Saturday matinees. The theatre, the successful career of which it has been deemed inadvisable to interrupt, will be the bill for the other evenings and the Wednesday matinee. The opening play of the stock season will be *As You Like It*, with Ada Rehan as Rosalind, Charles J. Richman as Orlando, George Clarke as Jaques, Herbert Graham as Touchstone, and Percy Haaswell as Audrey. A revival of *London Assurance* will be undertaken Nov. 30, when Ada Rehan will appear for the first time in New York as Lady Gay Spanker. Beginning Nov. 23, Nancy McIntosh and Virginia Earle will be added to the cast of *The Gelash*.

THE ELKS' BENEFIT.

The benefit performance given last Thursday afternoon, under the auspices of New York Lodge, No. 1, B. P. O. E., at the Fifth Avenue Theatre netted a substantial sum. The programme announced last week was carried out with few changes and several unexpected numbers were happily added at a late moment. Nat D. Jones directed the stage and W. Lloyd Bowron the orchestra.

E. D. Shaw, Mgr. or Agt. At Liberty. Mirrored.

"CRITICS" AND OTHERS.

When I was young—and that is not so long ago—the notion obtained that a person who knew all about any one thing must necessarily have some knowledge of the matter about which he knew all. But the march of progress, the star of empire, and other revolutionary stimulants, have gotten in their fine work until there has been evolved the present epoch of experts. Each particular branch of human interest, science, art, sport,—aye, and the stage, to-day is dominated by its own especial experts, whose business it is to make others believe that they know all about their peculiar line. An expert, in reality, is one who knows less concerning a certain thing than any one else in the world, but whose nerve is such that it conveys the impression of an inordinate intelligence. Your expert in law knows nothing of justice; the expert in music recognizes discord not harmony; the expert in holy orders wots not much of the immortal soul, and the avowed experts in the drama of now are the alleged critics who know—well, they know how to propel a good thing.

Knowledge consists not so much of what one knows as of what the world may be made to think one knows. Go into a daily newspaper office, leaving your valuables at home, and enquire about the dramatic "critic." You will learn that his knowledge of the stage is infinite, revered even by the managing editor, who reverts nothing else but himself, and you will come away almost persuaded yourself to hypnotic in the atmosphere of a good, stiff bluff. Not a fortnight ago, a well known, popular American actress appeared in this city in the support of a foreign actor. Her name was misspelled in the programme, and the incorrect spelling was faithfully reproduced in every daily paper "criticism" of the play. No one of the great students of the stage and its people knew enough to right the error.

The powerful morning paper which, in an advance notice about *The Sign of the Cross*, called pretty Lotta Lusthucum "Lotta Southucum," printed these brilliant observations upon Wilson Barrett's masterpiece: "Wilson Barrett seems to have gone to Cardinal Wiseman's 'Fabiola' for the inspiration of *The Sign of the Cross*. He has moved the time back from the fourth to the first century; he has altered the relative roles of his hero and his heroine, so as to make the former the patrician pagan and the latter the Christian martyr; he has invented a new plot with a new catastrophe, but in minor incidents, in details and in the general atmosphere he is indebted not a little to the great Catholic churchman."

He has chosen a new period, new characters, new plot and new "catastrophe," and yet his theme is borrowed from "Fabiola!" What wonderful ratiocination! Ernest Eckstein's "Nero" would have made a much better book to guess upon, if one must have been scared up, but Heaven forbid that this poor pen should offer suggestions to a "critic."

The strange part of it is that the big, good-hearted fool public continues to heed the babble called "criticism," and the massive brained newspaper managing editors go on swallowing the bluffs. But then the newspaper editors in their queer way are experts, and you know how an expert was defined above.

An inspiring feature of the otherwise imposing production of *The Sign of the Cross* was the spectacle of a muscular Roman tottering aimlessly across the stage, in a street scene, bearing upon his shoulders a ponderous sack done up in gunny, upon which was plainly visible the address of some reputable American merchant, daubed on in the pleasing style affected in the dry-goods district of this exalted city. The Romans of Nero's time had, I believe, some knowledge of England, but I had no idea that their commerce extended to New York.

Wilson Barrett's play offers another surprise in a new suggestion for our colloquial conversation. We have been in the way of applying to more than one man the horrid slang phrase about one of his legs being longer than it really ought to be. Mark the improvement in the English drama, wherein the dangerous Berenis, brilliantly impersonated by Alida Cortelyou, says of a rash old inebriate that his "legs are at variance," which is slier than our expression, and more eloquent.

Speaking of *The Sign of the Cross*, and its introduction of the character of the emperor Nero, it is interesting to note that the period of the play, given in the programme, and in the review of "Blooming Dale, the great dramatic critic," as 84 A. D., is just sixteen years later than the year of Nero's death; and it is likewise grateful to observe that the great "critic" just mentioned was pleased to call the heroic Marcus Superbus of the drama by the name of that very different gentleman, Marcus Aurelius, who was not born until 121 A. D.—some thirty-seven years after the date of the death of Mr. Barrett's hero, as given by the programme—and *Blooming Dale*!

THE CALLBOY.

MANAGER MURTHA'S FIND.

Manager Frank R. Murtha, of the Murray Hill Theatre, discovered recently, in the engine-room of his theatre, a large supply of lithographs, which, the engineer said, had been sent there to be burned. Investigation disclosed a conspiracy to defraud. The paper was that of Too Much Johnson, which appeared lately at the Murray Hill, and of two other attractions still in the city. It had been given into the care of an employee for distribution in the shop windows, but was secretly sent to the Murray Hill engine room, and the tickets, which should have gone to shopkeepers, were sold to a Third Avenue cigar-store "scalper." The employee has been dismissed, and the paper returned to its owners.

100 printed cards, 50c. Other printing cheap. Composite Ptg Co., 123 West 40th St., N. Y.

THEATRE TALK FROM HAWAII.

(Special Correspondence of The Mirror.)

HONOLULU, Oct. 27, 1896.

The Frawley company is booked to open here Nov. 17 and the advance season sale has already run to \$3,000, ensuring good business.

George B. McClellan passed through here last week en route to the States, having left Nat Goodwin in the colonies. He informed me that he had a guaranty to take Lillian Russell and Pauline Hall to the colonies next season, and that if he decided to do so, they might arrange time at Honolulu.

Nat Goodwin will pass through here, homeward bound, on Nov. 12, but owing to the dates of the Frawley company he will not play here.

Bellman and Moore passed through here last week on the way to the colonies, where they go on a year's contract. They were having a delightful time.

The Opera House will open on Nov. 3. The whole house is now sold out, and the opening week promises to be the social event of the season.

CHARLES DILLARD WILSON.

NOTES FROM ABROAD.

Alfred Dubout has read his new play, *Frida-gode*, to the Comédie Française company.

Camille Saint-Saëns has announced that he will no longer compose music for the stage, as his failing strength prohibits the task. The ballet, *Javotte*, will be his last theatrical work.

The Comédie-Parisienne is now called the *Athénée Comique*. Depé and Galipaux's *Mme. l'Avocat* is the current bill.

Maurice Bidégain, a concert violinist, has committed suicide at Paris by swallowing acetic.

Varri Stefanski, the pianist, now at Paris, is engaged to play at Monte Carlo.

John Coleman has received offers from America, France and Australia for the Duchess of Coolgardie now running at Drury Lane.

A new comedy by Richard Ganthony, *A Brace of Partridges*, is scheduled for the London Strand.

When George the Fourth was King, a new play by Francis W. Moore, has been presented by John Hare.

Ray Rena Rockman, a Montana girl, protégée of Sarah Bernhardt, is to appear in a new play at the Paris Renaissance.

Sir Henry Irving has officiated at the laying of another corner-stone. This one was for the new library at Dulwich.

Luscombe Searell has a broken arm, the result of a London cycling mishap.

Aunt Jack will go out again in England with Jennie Taylor in the title part.

George Edwardes contemplates a South African tour for *The New Barmaid*.

Fay Davis has succeeded Ellis Jeffreys as Antoinette de Mauban in the London production of *The Prisoner of Zenda*.

Dan Leno, Herbert Campbell, and Ada Blanche will appear in the Drury Lane Christmas pantomime, which is the work of Horace Lennard and Arthur Sturgess and is called *Aladdin*.

The afternoon Christmas pantomime project has been abandoned at the London Garrick.

A cable despatch from Berlin announces that the Emperor William is engaged in writing a play, dealing with early German history, in collaboration with the poet Nache.

Sir Henry Irving has announced a special performance of *The Bells* at the London Lyceum, Nov. 25, the twenty-fifth anniversary of the play's production, when Irving stepped into fame as Matthias.

The cast of *The Pilgrim's Progress*, now in rehearsal at London, includes Vera and Esme Beringer, Laura Johnson and Courtney Thorpe.

Xaver Scharwenka's new opera, *Malasevintha*, is said to have achieved a remarkable success at Weimar, Oct. 4. The composer will arrive in New York next week.

René Racot and Léopold Montheville's *La Reuse* and L. Nicaire's *Tata Vadori* have been presented at the Paris Théâtre Réaliste.

Madame Emma Calvé is resting at Cabrière in Avon.

Albert Carré, manager of the Paris Vaudeville and the Gymnase, has been despatched by the French Minister of Fine Arts to study the theatres of Germany, Austria, Hungary, Russia and Italy.

Buran's new opera, *Rivoli*, has been successfully produced at the Paris Folies-Dramatiques.

Kéroul and Raymond's operetta, *La Noce de Grivolet*, with music by Carman, is the new bill at the Paris Déjazet.

André de Lorde has dramatized Guy de Maupassant's story, "En Famille," and has submitted his manuscript to Madame de Maupasant.

The Petit Théâtre Français, Paris, is occupied by an exhibition of mystical art.

Alexandre Dumas's *Fils Naturel* is in rehearsal at the Paris Odéon.

Paul and Victor Margueritte have completed a new drama, *Le Poison*, for early production in Paris.

THE ELKS.

New Haven Lodge, 25, will give a minstrel show for their charity fund Dec. 9, at the Hyperion Theatre. The first part will display ten endmen and sixty musicians and vocalists. Besides the usual methods of announcement the show will be heralded in *The Era*, a fifty-six column newspaper, edited by Charles H. Lee.

Washington Lodge of Elk's charity fund benefited to a large extent at Albaugh's Lafayette Square Opera House, when Edwin Barrett Hay delivered his illustrated lecture on "Rome, the Eternal City."

Grand Exalted Ruler Meade D. De Vere has issued an official circular reminding all his brothers of the Elk's Memorial Day, Dec. 6.

Newport Lodge 104 has donated \$500 to the John Walters' memorial monument fund.

Bay City, Mich., has Christmas open.

VAUDEVILLE STAGE

A TALENTED SINGER.



ELVIRA FRENCELLI.

This is a picture of Elvira Frencelli, the well-known singer, who has lately made a hit in vaudeville. Miss Frencelli has appeared with success in some of the leading opera companies, and is well equipped to please the patrons of the vaudeville houses.

She has taken as a partner Tom Lewis, a tenor formerly with Rich and Harris, Denman Thompson, and The Twentieth Century Girls. They have an act with several changes of costume, in which they give selections from some of the best-known and most popular grand operas. The act has been highly praised everywhere, and Miss Frencelli and Mr. Lewis will no doubt enjoy a very prosperous season.

They are at the Brooklyn Music Hall this week, and will be seen at Keith's Union Square Theatre in December.

THEATRES AND MUSIC HALLS.

Keith's Union Square.

Eben Plympton's success last week in Old Love Letters has caused his re-engagement. He is assisted by Agnes Proctor. The other features are the Lumiere Cinematographe, M. Bruet and Mme. Riviere, Parisian duettists; Ara, Zebra and Vora, eccentric quillists; John D. Gilbert, a comedian of quaint and original methods; Carr and Jordan, who do a new sketch for the first time; the Four Luciers, expert musicians; Foy and Vedder, comedians; Nellie Seymour, comedienne; Six Reed Birds, versatile performers; and Kherus and Cole, German sketch.

Tony Pastor's.

The Cinographoscope continues to present moving pictures, with a weekly change of views. The entertainers include Lew Dockstader in his new character sketch, Janyte De Peach; Maud Raymond, serio-comic; Cora Routt, comedienne; the Nelson Trio, sketch artists; Welbo, Pearl, Keys and Nellis, novelty clog quartette; Katherine Gyles, club swinger; Harry Thompson, comedian; June De Champ, serio-comic; the Nondescript Trio, comedy sketch; Edwards and Kernell, burlesquers; Barr and Evans, in A Welcome Visitor; James Macey, descriptive singer; and O. K. S. to the juggling comedian. Of course, Tony Pastor adds his quota of songs every evening.

Hammerstein's Olympia.

The wonderful Cherry Sisters, described elsewhere, are the stars this week. The others are William De Roe, juggler and head balancer on the trapeze; the Dunbar Sisters, songs and dances; the La Porte Sisters, duettists; the Florenz Troupe, acrobats; the Hanlons, flying trapezists; the Poluski Brothers, eccentric; Papinta, the myriad dancer, and Amann, facial expressionist.

The programme for the "Bal Champetre" includes a game of polo on bicycles; Six Hassan Ben Ali's Troupe of acrobats; the Valdares, bicyclists; the French Quadrille Dancers, and the march and circus ballet from Marguerite.

Proctor's.

Vernon Jarbeau heads the list, which includes Mlle. Vonare, the beautiful equilibrist; Kaoli, contortionist; Jean Clermont's trained animals; Pantzer Brothers, head balancers; Post and Clinton, eccentric comedians and dancers; Maud Beale Price, entertainer; McCale and Daniels, Irish knockabouts; the Gleasons, dancing duo; St. Clair and Lorena, Miller and May, and Gilmore and Boshell, sketch teams; Sisters Oarl, globe jugglers; Merritt and Gallagher, comedy acrobats; Francis J. Bryant, monologue comedians; and Ella Morris, ventriloquist.

Pleasure Palace.

Pauline Hall's success in vaudeville is assured, and she continues the star of the bill. New features are the three Macarte Sisters, wire artists; Griffin and Du Bois, eccentrics; Eva Bertoldi, contortionist; Spink and Spink, comic acrobats; Ada Deaves, as the colored bicycle girl; Parkinson and Roth, Barr and Evans, and the Bendells, sketch teams; Leah Starr, serio-comic; Mabel Arnold, musical act; the Althea Sisters, songs and dances; Annie Sylvester, trick bicyclist; Al Lubin, "the Bowery Old Bull"; Silver and Spark, musical comedians; and Joe Hardman, comedian.

Koster and Bial's.

The last weeks of Lona Barrison and her horse and her sisters are announced. The rest of the bill includes the six Glinserettis, acrobats; O'Brien and Havel, sketch; Rogers Brothers, German comedians; Werner and Rieder, duettists; Williams and Walker, "two real cons"; Chas. Fitzgerald, dancer, and the American Biograph, with its fine series of pictures.

Weber and Fields's Broadway Music Hall.

The Geeser continues to run along and please full houses at every performance. The original

cast is still appearing. The olio this week includes Billy Emerson, minstrel; Sam Bernard, comedian; Josephine Sa'el, singer; Abacchi and Masaud, acrobats, and Lynch and Jewell, dancers.

LAST WEEK'S BILLS.

HAMMERSTEIN'S OLYMPIA.—Mr. Hammerstein changed his plans again last week. On Wednesday evening he transferred the vaudeville performance back to the Music Hall, which enjoyed the distinction of being called the Auditorium for only ten days. The "Bal Champetre" was continued on the roof. It began as usual at 11 o'clock, and was preceded by a concert lasting from 8:15 till 11. The features of the Bal Champetre last week were a cake walk, which aroused enthusiasm, and the Hussar march and the circus ballet, which were such prominent features of Marguerite. A troupe of whirling dervishes also appeared, and an additional set of quadrille dancers were employed. The Valdares did their trick and fancy bicycle riding and between the turns the public danced to its heart's content.

In the Music Hall the Hanlons felt more at home and did their daring act with more confidence. The Florenz Troupe of Acrobats did some extraordinary gymnastic tricks. Alexander Martens made scarcely any misses with her rifle. Amann juggled his wire and whisks to good advantage. Papinta whirled and waved her silken skirts as bewitchingly as ever. Inro Fox delivered his pot gags as he did his amusing and clever conjuring tricks. Prince Kokin juggled well. Dutch Daily joked entertainingly and the Poluski brought numerous laughs with their eccentric English com-edy work.

The admission, including a seat, has been placed at \$1 for either the music hall or theatre, and the holder of a seat has the privilege of attending the Bal Champetre without extra charge.

KOSTER AND BIAL'S.—The Five Glinserettis made their debut here, and made a big hit with their very clever acrobatic work. They do a number of tricks which their rivals would find it hard to reproduce. The applause was almost continuous while they were on the stage. The Rogers Brothers repeated the success they made earlier in the season, and brought innumerable laughs with their quaint Dutch humor. O'Brien and Havel continued to score heavily in their acrobatic sketch. Williams and Walker sang "Oh, I Don't Know, You Ain't So Wahn?" and the other songs which have brought them into sudden popularity. Werner and Rieder warbled in their strong, hearty way of the delights of climbing the Swiss mountains, and yodeled amusingly.

New pictures were shown on the American Biograph, the wonderful moving picture machine. The pictures of M. Kinley and the Empire State Express remain the favorites, however. The Barons piped their little songs, and Lona rode her charger around the ring in her snow-white lingerie. Chas. Fitzgerald repeated her French dance, and Griffin and Du Bois did their eccentric tumbling act. The attendance was, as usual, very large.

WEBER AND FIELDS'S BROADWAY MUSIC HALL.—Ross and Fenton appeared in their very amusing travesty on Fedora and in their stirring semi-burlesque on Virginia, both of which pleased the audiences immensely. Jennie Yeamans made her first appearance on Broadway as a vaudeville performer. Miss Yeamans' sketch is totally unlike anything on the stage. In fact it is a little too far away from the acts to which we are accustomed. It is all very well to be original, but there is such a carrying of originality to extremes. Miss Yeamans ought to hire some expert farce writer to fix her up a monologue with some up-to-date gags and patter of an amusing quality. She knows how to be funny, but her sketch as it stands has very little in it to amuse the average spectator. This advice is given for what it is worth and in a spirit of kindness.

Inez Rae and Lillian Maynard were programmed as "The Thirtieth Century Girls, Away Ahead of the Times." They did not act up to this description. They are very nice looking, and are good dancers, but there is no thirtieth century flavor to the songs "Be Particular" and "The Girl with the Naughty Wink." James F. Hoey, Jester and the Pantzer Brothers were new satiric knickerbockers in which they did their acrobatics with their accustomed skill.

Gertie Reynolds appeared in The Geeser as the Journal's poster girl and scored a most emphatic hit with her wonderfully clever dancing. She was recalled again and again, and had to repeat her dance three times. Her name should have appeared on the programme. The five "Embarrassing Sisters" and "Lonely" made a great laughing success and the superannuated car horse was as docile as ever. Ross and Fenton, Sam Bernard, John T. Kelly, Yolande Wallace, the Beaumont Sisters, and Josephine Allen were as funny and agile as usual, and the rattling burlesque was applauded from start to finish.

KEITH'S UNION SQUARE.—Eben Plympton made his vaudeville debut in Bronson Howard's Old Love Letters, which the author had condensed into a half hour sketch for the occasion. Mr. Plympton was assisted by Agnes Proctor, a pretty and talented woman. The play is too well known to require any extended comment. Suffice it to say that Mr. Plympton and Miss Proctor played it in a way which won the emphatic approval of their audiences. They played it as they would in any legitimate theatre, with no straining after broad effects as a concession to the variety gallery.

Ward and Curran were warmly welcomed on their re-appearance. Mr. Ward was as broadly comical as usual, and Mr. Curran's sweet tenor voice was heard to great advantage in some songs. S.uart, "the male Patti," trilled and warbled, and walked and smiled after the manner of the gay soubrette, and by so doing won numerous encores. H. C. Deets and Lulu Don did their little sketch, which consists mostly of dancing and vodeling. Miss Don dances with a great deal of spirit and dash. Nellie V. Parker looked very fetching in her full dress suit, and sang several songs with remarkably good expression and clear enunciation. Little Irene Franklin, a child comedian, with a woman's voice, gave imitations of various walks and dialects. She should be taught something newer than the restaurant order speech, which is very stale. Her guardians should see to it that her material is kept up to date, for she is really a bright child.

W. J. Mills, billed as "the American Fregoli," changed his costumes and appearance with remarkable quickness, and without leaving the stage. Master Forbes danced very cleverly while Master Quinn played music on the harmonica. Master Quinn also juggled several harmonicas, and played "The Carnival of Venice" fifty seven times, with new variations every time. The Four Lassards did their jay school house sketch. Waterbury Brothers and Tenny made fun and music. The La Porte Sisters sang up-to-date songs. Lynch and Jewell danced and sang with great success, and the

Freeze Brothers won applause in their neat sketch.

A view of the Czar and Czarina of Russia was shown on the Cinematographe, besides other views which have been seen before.

PLEASURE PALACE.—Pauline Hall made her first appearance here as a vaudeville artist with great success. She appeared first in an evening gown and sang "Because of Thee." She then changed to a pretty boy's suit and sang "Mollie," the "Doll Song" from The Honeymooners, and the "Lullaby" from Erminie. The applause was loud, hearty and spontaneous after each song, and Miss Hall was recalled several times after her last song. On several occasions she was obliged to sing six and even seven selections before the audience would allow the next act to go on. Miss Hall looks as well as ever, and her voice is in fine condition. Mr. Proctor provided a special stage setting for Miss Hall's act with palms, pretty furniture and all the accessories of a fine drawing room.

Willis P. Sweetnam rambled on in his intensely amusing fashion and sprang several new surprises on his admirers. Jules and Ella Garrison presented one of the best burlesque and travesty acts ever seen here. They are a fine-looking pair and acted with a vim which brought plenty of laughter and applause. Mr. Garrison's serious speeches on the "G. A. R." and the "American Man" were loudly applauded. Kelly and Grey presented The Power of the Press, which is a very amusing piece of work.

Maud Beall Price gave some clever imitations of different kinds of singers and also of children, which were funny. Mlle. Vonare, in a very becoming suit of white silk, with pink tights, went through her difficult evolutions with astonishing ease and grace. Lieut. N-hel and Count Keady finished their engagements. St. Clair and Lorena did an amusing sketch in which Miss Lorena did a talking act at the rate of 150 words a minute, while her partner did some extraordinary tricks with an old plug hat. He also impersonated Dr. Jekyll and Mr. Hyde with success. Ford and Douglas, Lizzie Randall, Mlle. Ina and Annie May sang and danced. Walter Hyde played the violin cleverly. W. H. Burke gave some good imitations on the harmonica. The Girdelles danced some eccentric steps very nimbly.

Nick Adams was added to the regular programme. He has a fancy for telling Hebrew jokes, and has a good hold on the Polish dialect.

PROCTOR'S.—An unusually strong and well-balanced bill drew fine houses last week. The principal novelty was the reappearance in vaudeville of Kate Davis, who did a new sketch with Walter Gale, The Old Homestead tramp. It is called One Phase of Life, and was written by Edward Poland. Miss Davis impersonates an Irishwoman, and Mr. Gale appears in his usual tramp get-up. There is a good deal of smart repartee, a little pathos and some songs. The sketch is entertaining, as both performers are very clever. Johnstone Bennett and S. Miller Kent finished their engagement, which has been extremely successful. Mr. Kent has worked up his side of the sketch, so that now he stands forth almost as prominently as Miss Bennett. The big foreign acts continued to win applause. They included Joseph Pholbe's Pantomime company, Jean Clermont's animals, Eva Bertoldi, and Spink and Spink, the comic gymnasts. Spink has appropriated George Caron's pet trick of diving into the painted ocean on the back drop. It was the funniest thing he did.

Bobby Ralston, a dwarf about three feet high, sang and danced amusingly in different dialects. His voice is six times as large as himself. Sheehan and Lucy were very funny in their "Hit Me!" sketch. Adeline Marden displayed a well-cultivated soprano voice in some high-class selections. The Evanses, Ed and Josie, had their dog fight and their innocent kid business well worked up. Lawrence and Harrington did their Bowery "spiel."

The others who contributed pleasing specialties were Coleman and Martin, musicians, Professor Atlas, Billy Cross and Mabel Holden, Alma Booth, the Four Follettes, Professor Wallace, mimic, and M. C. Drew.

The house has been brightened up by the addition of some fine palms placed at either side of the stage. The lighting has also been improved. Mr. Brunelle is in full charge now, and watches things with a careful eye. The result is improved performances, bigger business and well-satisfied patrons.

TONY PASTOR'S.—Lew Dockstader introduced his new specialty Janyte De Peach, which made a big hit. Mr. Dockstader was made up to resemble Chauncey M. Depew, and the sketch was a travesty on the trials and tribulations Mr. Depew is supposed to be undergoing as manager of the opera house in Peekskill. The lines and gags are strictly up to date and every one of them brought a laugh. This sketch is fully equal to anything Mr. Dockstader has ever done in the same line, and it will undoubtedly be a bigger popular success than any of its predecessors.

Tony Pastor sang some new songs in his breezy way. Maud Raymond contributed a batch of hits. The Quinns were amusing in their comedy sketch. Millie Bertina posed prettily. Brudges and Little sang high-class duets splendidly. Albertus and Weston threw clubs cleverly. The McNulty Sisters danced and sang. Ramza and Arno did a very funny horizontal bar act; W. E. Whittle proved an able ventriloquist; Meeker and Mack knocked each other about in very amusing style; Francis Haggerty juggled well, and Nelsonia made faces with good effect.

The Cinographoscope, the latest importation in the moving picture line, was shown for the first time. The pictures are clear, and the views, all foreign ones, are very interesting.

A WOULD-BE VALET.

The newspaper stories of Johnstone Bennett's valet have fired the ambition of a Jersey City youth who would like to go on the road. He wrote the following letter to Pearl Andrews, the American dialect mimic, and is still waiting for the answer:

MISS PEARL ANDREWS,
I send you these few lines asking you if you want a boy 17 years of age to travel around with you as Valet, this is all I got to say at present. Yours Truly,
VUREA TRUELEY.

His name is withheld, as his parents may not be aware of his ambition and the lad's father will thus be spared the necessity of indulging in any undue exercise of his good right arm, in showing the boy the error of his way.

CASTLE VS. HILL.

Manager Castle, of the Olympic, Chicago, has had a slight difference with Gus Hill. Hill's New York Stars were booked for last week at the Olympic, but since the contract was made the policy of the house has been changed to the continuous plan, and Manager Castle notified Manager Hill some time ago that he would not need the Stars. Nevertheless, they arrived bag and baggage at the stage door, and were refused admittance. A suit may result.

A VERSATILE COMEDIENNE.



CLARA THROPP.

Above is a picture of Clara Thropp, who recently joined the stock comedy company organized for the purpose of presenting short plays at Keith's new Theatre in Boston.

Miss Thropp was born in Washington. She made her debut at the age of three years in Ford's stock company in Washington, D. C. She afterwards played children's parts with Joseph Jefferson and John McCullough.

Her first great success was made in The County Fair, in which she originated the soubrette part of Taggs, and played it during the New York run of that celebrated play. She afterwards played Innocent Kidd in A Parlor Match, with Evans and Hoey, and leading business with Hallen and Hart in their farces. When Adele Ritchie retired from The Algerian Miss Thropp was selected to fill her place. Since then she has appeared in a number of plays and always with success.

Miss Thropp has literary ambitions, too. She has written a book called "A Few Little Lives," which is very interesting, and shows that she has decided talent as a writer. She has also written several poems and one or two plays.

TOM BROWNE ABROAD.

Tom Browne, the whistler, who went to Europe last Spring, has met with decided success, and will remain abroad for some time. The following letter, received from him the other day, may be of interest to American performers who contemplate a trip to the other side:

MUNICH, Germany, Oct. 14, 1896.

DEAR MIRROR.—I am here in the great beer city, after a delightful season in London. My time in London was taken up with drawing-room and concert work, which was pleasant and profitable. On Sept. 1 we opened at Geneva, Switzerland, and came from there to Munich. I am at the Blumen-Sale until Nov. 18, after which date I will play Stuttgart, Strasbourg, and other small cities. I am also booked in Cologne, Frankfurt, Hamburg, and Berlin for long engagements, so the chances are I shall not see my native land for many months. There are a great many American performers making hits in Europe, the most notable ones being Morris Cronin, Paulinetti, and James Marco and his brother, who do the funniest act I have seen on the Continent. They will be at Koster and Bial's, I believe, in January next. Marco is 6 feet 3, and his brother is less than 3 feet high, and the contrast is used as a basis for some very amusing work.

A great many European performers bill themselves as Americans, and have their lithos decorated with the stars and stripes. It seems they can command better terms by doing this trick. This news should be encouraging to Americans. We get Tom Mason every week from Low's London office, and, although the news is a little old by the time we get it, we read every bit of it, and all.

The living in Munich is very cheap. Our expenses are only about one-third what they would be in New York for similar accommodations. You can get a dinner here for one mark (twenty-four cents) equal to any seventy-five-cent dinner in America. One of the big drawing cards here now is an American giant named Lewis Wilkins. He played a long engagement recently at the Winter Garden, Berlin, where he received \$1000 a month. I have met R. F. Ketta frequently here. He is looking well and enjoying himself.

With kind regards to all my friends, professional and otherwise,
I am, yours very truly,
TOM BROWNE.

THE CHERRIES.

Oscar Hammerstein has grown tired of importing novelties direct from Europe. Some of his importations were veritable gold bricks and the others, though they "made good," did not satisfy the public craving for originality and novelty on the stage.

So he began to look about the United States for an attraction which would set the town talking. He found it in the peaceful village of Cedar Rapids, Iowa, in the form of five sisters named Cherry. The Cherrys, as they are known throughout Ohio, are the daughters of a farmer who died some time ago leaving them a farm covered with clay, on top of which rested a nice thick mortgage. In order to lift the latter so that they might till the former the girls started out as a "troupe" to give entertainments in the Iowa towns. They did not bother learning to sing, dance or recite, but played original pieces "just natural like." The result has been gratifying from a financial point of view, as they drew large audiences. The artistic side was not so sunny, however. Whether they are ahead of the times, or the Wild Westers do not know real genius when they see it, cannot be definitely learned. It is known, however, that the audiences they appealed to did not behave as audiences usually do. They stood up and howled, and blew big tin horns and presented the girls with vegetables which had lost their youth and with eggs laid by hens suffering from nervous dyspepsia.

There is so much good acting in New York that Mr. Hammerstein thought some of the other kind would be amusing, so he made the Cherrys an offer which they accepted. They arrived in New York last week, bringing their costumes and properties in carpet bags and haircloth trunks. They have been going around New York ever since, getting pains in their necks from looking up at the tall buildings. It remains to be seen whether their act will be a "frost" or a "thaw" in the shade success. They have been billed and boomed like a circus, and are bound to create an impression of some kind in this hustling metropolis.

TON MAGUIRE GETS A THEATRE.

Tom Maguire, who has had experience in every branch of the theatrical business, has arranged to take charge of the Academy of Music

and Ottawa, in conjunction with G. W. Parent, a wealthy banker of Montreal, and his son, J. G. W. Parent.

The policy to be followed will be the continuation of the good shows at popular prices—15, 25, 35, and 50 cents. Improvements are being made in the house, and it will be opened under the new management on Nov. 23. A stock company will appear in a repertoire of strong plays, and good vaudeville acts will fill in the time not taken up by the play.

Mr. Maguire is very enthusiastic over his venture, and expects to make a great success of it. He will spend part of his time in New York booking artists and the rest in Ottawa, keeping a sharp look out for the interests of the theatre.

The opening play will be *In the Trenches*. The following people have been engaged for the play and the olio: R. G. Thomas, J. H. Mack, J. Goodwin, S. H. Browning, R. Evans, Dyke Brooke, J. L. Furey, Grace Welby, May Emerson, Harriet Willard, Carrie Roma, Mlle. Otille, and H. J. Stanley.

KATE DAVIS EXPLAINS.

A criticism of Kate Davis's performance at Proctor's appeared in one of the New York papers last week, in which she was advised to put more vigor into her work. Miss Davis wrote to the paper the next day and her letter, which is interesting, runs as follows:

"I am now an invalid, having been helpless and unable to work for nearly ten months, and am now performing, through force of circumstances, against my doctor's advice. If my performances are 'neat and quiet,' please ascribe it to my malady, which is heart disease. Mr. Poland, the author of *'One Phase of Life'*, had my part written up much funnier, but because of my sickness I was unable to carry out his ideas."

In spite of this, Miss Davis gave a very clever performance. It is to be hoped that she will soon be as strong as she ever was, as performers of her talent and versatility are few and far between.

NO "COMBINE" FOR KEITH OR PROCTOR.

In the published accounts of the forming of the big vaudeville combine, the names of S. F. Keith and F. F. Proctor were mentioned as being interested in the workings of the scheme. Representatives of both managers informed a *MIRROR* man last week that they had nothing to do with the "combine."

E. F. Albee, who was here at the horse show last week, said: "Mr. Keith has never yet entered into any combine, or favored them in any way. His four theatres form a circuit powerful enough to require no assistance from any combine."

E. D. Price, speaking for F. F. Proctor, said: "Mr. Proctor is not interested in the scheme, all reports to the contrary notwithstanding. He prefers to make his bookings independent of other managers. In justice to his patrons, he is compelled to exclude performers who appear at objectionable places of resort."

TWO STARS LEAVE SANTA MARIA.

Owing to a misunderstanding with Oscar Hammerstein, Camille D'Arville did not appear in Santa Maria on Thursday evening last, and has been out of the cast ever since. The dispute arose over money matters. Miss D'Arville's lawyer had an argument with Mr. Hammerstein, who was obliged to show him the door. Miss D'Arville may bring suit for her salary up to May 1, 1897.

Alice Rose was given Miss D'Arville's part, and sang it to Mr. Hammerstein's satisfaction. Marie Edson took offense at this, as she expected to be promoted to the principal part, and handed in her resignation on Friday. Her part was taken by Eleanor Elton.

LEILA FARRELL AT THE PALACE.

Leila Farrell will return to the stage in December. She has chosen vaudeville as the medium of her re-entrance, and will make her first bow at the Plessure Palace. While she was with Nat Goodwin some years ago, Miss Farrell's health broke down, and she was obliged to travel. She has been all over the world, and has spent her spare time studying the methods of the women entertainers of London and Paris, with a view to entering vaudeville. The result of her study will be shown in her work, which she hopes will please.

LOUISE BRAUDET IS COMING.

Louise Braudet, who was to have appeared at Hammerstein's Olympia on Nov. 2, and whose appearance was postponed on account of her great success in Johannesburg, South Africa, will be in New York shortly, and will open at the Olympia Music Hall early in December. Some very pretty new lithographs of Miss Braudet are now on view in the lobby of Olympia.

"YALE MIXTURE."

Zelman Rawlston is hard at work perfecting arrangements for the production of her new sketch, "Yale Mixture." In it she impersonates a young Yale student. A special setting will be used, showing the apartments of a swell student, who has a liking for fun, music and song. Miss Rawlston will introduce banjo and piano solos and her usual budget of character songs.

VAUDEVILLE JOTTINGS.

Raymond Moore is singing Horwitz and Bowers' latest song, "Lucky Jim," with success.

The Vikings, Ella Ringquist and Vera Ahman made a hit last week at the Brooklyn Music Hall.

E. F. Albee, general manager of the B. F. Keith circuit, was in New York last week attending the horse show. He is a great lover of fine horses, and has several fine animals in his stables in Boston. His wife and Mrs. B. F. Keith accompanied him.

Mr. and Mrs. Sidney Drew will appear at Keith's next week in a new comedy.

Lydia Veeman-Titus and Fred J. Titus appeared as a special feature of the concert at Proctor's Theatre on Sunday evening last.

Henry Frev, the tramp comedian, and Nettie Fields, the buck dancer, made such a good impression at Tony Pastor's the week before last that they have been re-engaged for another date in December.

Crimmins and Gore repeated their success in their new sketch, *Mixed and Twisted*, last week at the Bijou in Philadelphia.

Mrs. George Manderback, formerly known as Pepé Mahler, has joined the Swiss Trio. She is at Hopkins' Pittsburgh house this week.

Mildred Howard De Grey informs *The Mirror* that she is not a member of a company called the Empire Entertainers, which has been using her name. She has just finished a successful engagement on the Orpheum Circuit, and will return East very soon.

The National Theatre on the Bowery was reopened last week as a variety house by Louis Steier. May Adams's company was the attraction.

Billy McClain, the noted negro comedian, author, stage director and all-around genius, is in charge of Sam F. Jack's theatre company this season. Mr. McClain takes an enthusiastic interest in his work, and brings the best results of those who are under him.

Sydney Grant and Miss Norton are meeting with their usual success in the West. They have appeared recently in Pittsburgh, Milwaukee, and at the Olympic

and Opera House in Chicago, and the press has spoken repeatedly of the neatness, refinement and originality of their act. After they finish a tour of Moore's circuit, they will return East. They are booked for several weeks to come.

After an extremely long and successful season at the Palace in London Will H. Fox has started on a tour of the Moss and Thornton Circuit. He will return to the Palace on Jan. 4, 1897, for another exclusive engagement.

Freddie Huke made a hit last week at the Columbia in Providence with a clever imitation of Anna Held. She is in Jersey City this week.

Julia Raymond and Frances Wilson will make their first appearance in vaudeville at Proctor's Plessure Palace Nov. 23.

Ada Deaves, who has been very prominent in Henderson's extravaganza companies, is at the Plessure Palace. She appears as "the colored bicycle girl."

Eben Plympton and Agnes Proctor will make a complete tour of the Keith circuit. Mr. Plympton feels so elated at his success in vaudeville, that he has begun to rehearse several new one-act plays for the Keith houses.

Laura Clement and Jessie Villars have formed a partnership and will shortly do an operetta called *The Assassins* at the Plessure Palace and on the Keith circuit.

Manager Sam Wolf, of Thornton's Elite Vaudeville company, which includes Prince Flatow and Carrie Dunn, O'Brien and Wright, Harry Le Clair, the Morellos, Edwin Latell, Newell and Shurett, James Thornton and his equally clever wife, the little mascot, reports a steady run of good business, and attributes it to the "all-good" people in his combination.

Leola Mitchell, the captivating "Living Doll," is suffering from a recent trouble. Belle Gordon, of Curtis and Gordon, is making a hit with her bag-punching act in the Reutz-Santley company.

Etna Vidocz, widow of the late John Vidocz, has opened a boarding house in Cleveland, O.

Jessie Stentz, the descriptive vocalist, is resting at her mother's home in Cleveland, rehearsing new songs for her next public appearance, which will occur shortly.

Jack Gardner, an old-time minstrel, has been interested in the Indian medicine business for some years past.

Al Norton, the bounding wire performer, who was badly injured by a fall some time ago, has fully recovered and will soon resume work.

Harry Clarke opened his season with the American Vaudeville and Edison Vitaphone Company at Indianapolis, Ind., on Nov. 2.

Fregoli received over \$50,000 for his Summer's work at Olympia. He is a very liberal man, and is said to have distributed more than half of it among his fellow countrymen before he left New York.

A new setting was painted especially for Eben Plympton and Agnes Proctor's debut in vaudeville at Keith's Union Square.

Lydia Veeman-Titus will hereafter be known as Lydia Titus, having dropped the Veeman, thinking the shorter name better for advertising purposes.

A good audience assembled at Hammerstein's Olympia on Sunday evening last. They were pleasantly entertained by the Polanski Brothers, the La Porte Sisters, Horwitz and Bowers, May Howard, the Yale Trio, Viola Pratt, the Cecilia Quartette, and the Great Amman.

James R. Adams, the clown, made a big hit with *A Night at the Circus* last week at the Standard in this city. Mr. Adams will shortly return to vaudeville, as his unique style is in great demand.

Every night when McKinley's picture is shown on the Biograph at Koster and Bial's there are loud cries of "speech!" The moving likeness is so lifelike that it seems as if it could make a few remarks in response to the audience.

The Valdres have been obliged to cancel several dates on account of their continued success at Olympia. They remain there until Nov. 28.

Sie Hassan Ben Ali, who has a troupe of Arabs performing in the Olympia Winter Garden, tells a good story on Abbas Ben Abdullah, who recently arrived in New York from Central Africa. Abbas, the other night, witnessed part of the opera Santa Maria. He gazed at the singers in open-mouthed astonishment, then said to Hassan in Arabic: "What is the reason all those Christians are crying? They weep like mourners at a funeral. Some big Sheikh must be dead."

The Vikings are negotiating to play an engagement in Johannesburg, South Africa, and returning would fill dates in London.

The Quaker City Quartette, John Pieri, Harry Ernest, Edward Hanson, and B. S. Carson are making a hit at the Orpheum, San Francisco. Harry Ernest, while out hunting, shot and killed a sea lion. This was a violation of the law, for which he was fined \$20.

The Royal Music Hall, Chicago, has changed hands. C. L. W. Silberstein is the proprietor, Max Emanuel is manager, and Arthur Pavish treasurer. Walter J. Plimmer does the booking for the house.

Bayne's Sixty-ninth Regiment Band will begin a tour of the country on Feb. 1. There will be fifty men in the band, besides Carrie Roma and Edna Rawlston, who have been specially engaged as soloists.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—With the election excitement out of the way, and general business resuming a normal solidity, the big houses continue uninterrupted at Hopkins' South-Side Theatre. By the extension of the Hopkins' circuit into St. Louis and Pittsburgh, many advantages are gained. An attractive bill was prepared last week. The stock co. presented *Our Boys*. Besides the Vitaphone the list comprised Harry Ernest, Alphonse and Mollie Fuller, A. O. Duncan, Castil and Hall, Edith Kingsley, Gilbert and Goldie, and J. D. Powers. Packed houses all the week.

Schiller Theatre: Manager R. C. Gardner continues to be successful in securing attractions for this theatre, and the business has been high since the opening. There is no doubt that the Schiller is one of the finest vaudeville theatres in the country, and the superb stage settings which are given each act add to the performance greatly, together with Will Bates, orchestra, and the courteous employees in front of the house make it a very desirable place to spend an evening. *Rezo and Rezo*, grotesque comedians, are a pair of chaps that can do all sorts of funny things. Harding and Ah Sid are a trifle familiar to the vaudeville, but their work caught on nicely. Emily Lytton, Edmond Hayes, and Charles Vincent, Morris's Pony Circus, and the Three Marvels, Victoria Estelle and the Danahams, were also in the co., not forgetting the famous "stock co."

Chicago Opera House: One of the best bills of the season played to very large business during the week. George Thatcher and Ed Marble were very amusing in a peculiar idea of their own that created such laughter. Fred Hallen and Mollie Fuller also received liberal applause. Mr. Hallen is a graceful dancer, and is a perfect "Johnnie" as far as make-up is concerned. Florence Biddle, who was the star of The Captain's Mate, has entered the vaudeville field, and has made a hit. Her sketch is both pleasing and well arranged. LeRoy and Clayton introduced an Irish comedy sketch that was refreshing. Others were Patterson Brothers, Mendon Sisters, Charley Case, Musical Glee, Dalton Brothers, Murphy and Hall, Walter Reynolds, Laura Dainty, Cloud and Kershaw, Gibson and Melburn, Appleton Brothers, and the white clown elephant.

Olympic Theatre: This very attractive house also played an exceptionally good programme. The Rowan Midgates were the headline. Charles Ellis sang sweetly, and was ably assisted by Clara Moore. Lew Hawkins, the well-known minstrel, kept the big house in continual good humor, and the balance of the co. included Mathews and Harris, May Westworth, Melville and Conroy, Charles McDonald, J. W. Harrington, O'Brien Brothers, Doherty's Trick Dogs, Lula Wentworth, Culbane and St. Felix, Frank Burt, and Mlle. Madeline.

Lycum: The usual high-class vaudeville show included Billy Rice, the De Philippis, Zoella Family, Travallo, James Smith, Arnold and Caswell, the Dragons, Johnny Williams, Durand and Arlington, and John Kelly.

Royal Theatre: Waas and Maddox, Tony Fernandez, Mabel Cassidy, Wertz and Adair, Florence Townsend, James H. Cullen, and Fairchild and Carmen, all received applause.

Imperial Music Hall: Opera and vaudeville was the attraction. The Mascot was produced. The vaudeville list included Al H. Maddox and Edward Lang.

Orpheum: Burlesque and variety, with a capable co., played to very good business.

VAUDEVILLE. LEW DOCKSTADER

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LOUISE TRUAX

Phenomenal Child Whistler—Two, three, and five notes. At Keith's Bijou Theatre, Philadelphia, Nov. 8. For Open Time and Terms, address L. T. Hibbard, *Mirror*. "A distinct hit."—*Phila. Times*.—"In beyond question a rival of Mrs. Shaw."—*Phila. Record*.—"Whistles so beautifully that the listener forgets even Mrs. Shaw."—*N. Y. Journal*.—"An instantaneous hit."—*N. Y. World*.

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Chicago's New Music Hall, Ninth and Cottage Grove, Opened Sept. 8.

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HERBERT CAWTHORN and SUSIE FORRESTER

A big hit with their original love scene, and specialties in Jacob Litt's "Woman in Black."

The *Cincinnati Enquirer*, Oct. 19, 1896, says: "The major portion of the comedy is in the hands of an old Cincinnati favorite, Herbert Cawthorn. Mr. Cawthorn is very funny as a New York police officer, and his specialty in the first act scored one of the biggest hits of the performance. Mr. Cawthorn has never been seen to better advantage than in this play. Miss Susie Forrester is very amusing, and her scenes with Mr. Cawthorn kept the audience in constant laughter."

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Address E. D. PRICE.

Bus. Mgr. Proctor's Plessure Palace, New York.

With all deference to the name of Veeman, Lydia Veeman-Titus will be known hereafter as

LYDIA TITUS

It is better for advertising purposes. Address all communications FRED J. TITUS, Bus. Mgr. care Lew's Exchange, 940 Broadway, N. Y. City.

THE UNDOUBTEDLY SUPREME "NOVELTY" INVENTORS,

DAN'L CRIMMINS and GORE ROSA

in their new colossal and ludicrously funny novelty, entitled *MIXED AND TWISTED* (copyrighted), surpassing our famous successes, "What Are the Wild Waves Saying?" and "Coming Through the Rye." Managers Address—

DAN CRIMMINS, 80 Lexington Ave., N. Y.

A place called the Oriental Theatre opened and closed the same week. Gustav Walter, of the Orpheum, San Francisco and Los Angeles, was in Chicago last week.

Robert Biel, of the Schiller, recently returned from East, where he completed arrangements for many novelties and features for his theatre.

Albert Chevalier and his co., including the Abbott Sisters appear at Bowley's Theatre week of 15.

The Haymarket has two new vaudeville attractions booked that will appear during the season, Ida Fuller's Vaudevilles and the Flying Jordan's co.

HARRY EARL.

PHILADELPHIA, PA.—James Thornton's Elite Vaudeville co. is the card at the Auditorium, and made up of performers of exceptional merit, comprising James and Bessie Thornton, Harry Le Clair, Edwin Latell, O'Brien and Wright, the Morellos, La Moyne Brothers, Prince Flatow, and Carrie Dunn. The opening was large, with splendid prospects for week. Russell Brothers 23-25.

The Bijou Theatre sustains its reputation by presenting weekly a change of first class novelties. This week and next week the Lumiere's Cinematograph is in its fourth month, with a new series of American views. Ammon, Clérie Trio, Nichols Sisters, McBride and Gordon, C. W. Littlefield, Cosmopolitan Trio, F. W. Wilbur Mill, O'Rourke and Burwell, Forbes and Quinn, Judge and Williams, Hartzell and Burchins. The patronage is wonderful, day and night. People turned away at every performance for months.

The Trocadero, under the excellent business management of George C. Francis, is doing remarkably well. Morris's Twentieth Century Maids, the card for week to crowded patronage, presenting a new series of living pictures, with Viola Thornton, assisted by Lillian Murtha and ten pretty figures. Madame S. or Jane, the burlesque, introduces Harry Morris and Nettie De Courser, aided by an excellent co. Al Reeves's Big Show 23; Night Owls 30.

Reilly and Wood's co. is at the Lyceum this week to splendid business. The features are the Olfans, Smith and Cook, Pavle and Dika, Mlle. Soura, Robetta and Doretto, Sisters Lane, Petrie and Elsie, Kelly, McBride and Walton, Eva Armstrong, and Pat Reilly.

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WILLIAM CALDER, Sole Proprietor and Mgr.

Boston, Mass., Nov. 9-14, Bowdoin Sq. Theatre.

Jermom's Black Crook is the card at the Kensington Theatre, and attracts deservedly large houses.

The Arch Street Theatre, with Tremi's co. in English pantomime of *Cinderella*, still open.

Johnstone Bennett and S. Miller Kent will not appear in this city until January, at the Bijou Theatre.

Little Louise Truax, the petite and pretty whistler, created a genuine sensation last week, and has been engaged for a return date.

Sam Jack's Crookes are booked at the Kensington week of Nov. 23.

Edmond Hayes and Emily Lytton, assisted by W. Hayes in comedietta, *A French Marriage*, have been added to the week's programme of the Bijou.

Dan Regan, John Zimmer, Charles Coleman, Frank Martin, Wright Sisters, Kelly and St. Claire, May Walsh, McCabe and Emmet, the variety features for week at the Museum, with continuous performances.

S. FERNBERGER.

BOSTON, MASS.—This is the last week of the Lockhart E.phants at Keith's. The other attractions are the Lumiere Cinematograph, Mr. and Mrs. Charles Dickson, in *The Salt Cellar*; John W. Ransome, Smith and Fuller, Jones and Robinson, the Vilona Sisters, the Zeller-Christie Pantomime Troupe, the Johnson Trio, Nelson and Milledge, the Excalibur Four, Pittie and Nettie Rooney, the Rice Brothers, the O'Leons, and Edward F. Boyle.

Hope Booth is the sensation of the week at the Howard Athenaeum. I'm watching for the Watch and Ward Society. The other attractions are Lieut. N. H. the Burbeck Quintette, James F. Hoey, Dixon, Bowers, and Dixon, George H. Wood, Haines and Pettigrew, Lottie West Symonds, Tyrene and Evalene, Emily Edwards, Wills and Barron, Georgie Bryton, the Grace Sisters, Al and Mamie Anderson, Maxwell and Wright, and Ozar.

Iola Pomeroy is giving *Little Hurricane* at the New Grand this week. Others in the long bill are the Oake Japs, Lottie Layone, the living pictures, Lottie Mortimer, John Phillips, Nat McKinley, and Charles Deane.

In addition to Taken From Life, patrons of the Grand Opera House see this week Ward and Curran, Harry and Marba, Vera, Nat Farman, Ida Russell, and W. H. Burke.

Sam T. Jack's Bull Fighters co. is at the Lyceum this

week. Charles Banks, Maude Harvey, Allen and O'Brien, Gracey and Burnett are in the cast. The Lively Fina will probably be expurgated before the week is over.

The vaudeville bill at Austin Shea's includes the Montello family, the Millard Sisters, Tegge and Daniels, Pat Murray, Barry and Hanson, the Andersons, Professor Raymond's acrobatic prodigy, John Welch, Walsh and Donovan, Baker and Randall, Gertie Harrington, Moran and Murphy, Kamochi, Dick Plunkett, and Tottie Tuttle.

The London Gaiety Girls are at the Trocadero this week. In the olio are: Alexander W. Wilson, Lynch and Lowry, the Chappelle Sisters, Alciato and Wild, and E. B. and Kolla White.

Millie Christie is doing a splendid business at the Mammoth Temple.

Chiquita, the Cuban dwarf, was the chief performer at the Zoo, which was opened to the public to-day in the old public library building, but there were hosts of animals of all sorts and the resort promises to be a hit.

JAY RENTON.

PROVIDENCE, R. I.—Westminster Theatre: Sam T. Jack's Bull Fighter co. did a good week's business 9-14. The specialties were by Maud Harvey, Gracey and Burnett, Charles W. Young, the Donovans, Allen and O'Brien, and the Banquets. The show pleased. Zero 15-21. Columbia Theatre: Manager Harrington continues to give his patrons excellent entertainment. The star week of 9 was Hilda Thomas, who simply captivated the audiences with her songs and imitations. She was ably assisted by Frank Barry, pianist. Jones and Robinson and Freddie Huke made pleasing impressions. Others were De Wolf and Waters, the Meissons Trio, Magee and Crissman, Eleanor Cavani, E. A. Warner, Adelaide Zee, the Gleasons, Lorey and Espaten, and Prince O'Kabe's troupe of Japs. Business good. The list for next week includes Johnstone Bennett and S. Miller Kent, Ruth and Clifford, Lizzie B. Raymond, Frances Harrington and her five black boys, Von Leer and Barton, Minnie Bland, Watson and Mayon, Spaulding Brothers, Agnes A. Miles, and the Six Spanish Troubadours. H. C. RIPLEY.

WASHINGTON, D. C.—Harry Morris's Twentieth Century Maids packed Kernan's Lyceum nightly 9-14. The show is better this season than ever. The Girl Bachelors' Bill is entertaining. The olio discloses Lew Randall, Thompson and Collins, Annie Carter and Louise Auber, Carl Anderson, Viola Thornbyke, Nettie de Courcy, "la petite chanteuse," made her usual pronounced hit with her popular song, "Won't You Marry Me?" The programme concludes with a burlesque on Madame Sans Gene, entitled Madame Sour Jane, in which Harry Morris gives a funny performance of Napoleon. JAMES T. WATSON.

CHICAGO, ILL.—The offering 9-14 is a good one, but more of a singing show than anything else. Appearing were Lester and Williams, clever parody singers; George and Della Dunbar, aerial act; Edwards and Kernell, dancers and singers; Ward and Lynch, comedians; Cad Hunter, plantation melodies; Fritz, Leslie and Edie, pantomime act; the Carsons; Harry and Fred Mayo, character changes; Dick Sands, dancer, and Stanley and Furey, excellent parodists. Business good.

Ward and Lynch are celebrating the seventeenth anniversary of their partnership in this city 9-14. They have signed to star in Hogan's Alley co. No. 2, under the management of Gilmore and Leonard, opening in December.

Raymond Moore and Lawrence and Harrington will be the stars at the Bon Ton 16-21.

The Marshall Trio were replaced by Hart and Williams, who do a red-hot knock-about act at the Bon Ton Theatre 9.

The drawing for gold watches continues twice a week at the Bon Ton malines. WALTER C. SMITH.

ST. LOUIS, MO.—Another strong vaudeville bill is on at Hopkins' Grand Opera House this week. Among the principal artists were Riley and Hughes, Morrison and Markey, Harry B. Sutherland, and a host of other drawing cards.

Sam Devere's Own co. is at the Standard. The co. includes Sam Devere, Florence Miller, Canfield and Carleton, Al O'Neil, Flynn and Walker, Rosalie, the German comedians, Larry Smith and Mamie Champion; Catheryn Rome Palmer in contortion dances; the Baggers, and a roaring farce called Two New Wives. W. C. HOWLAND.

SAN FRANCISCO, CAL.—The Orpheum's strong bill of last week has remained in tact, the only addition in Lavater's Dog Orchestra, Herr Gais, with his trick donkey and tubson, still answers The Quaker City Quartette usually receives big applause, and the English Comedy Trio and the Three Brothers Horn are as popular as at the opening night. Mays and Hunter are very clever with their banjos.

ALBANY, N. Y.—Pearl Street Theatre (J. J. Carlin, manager): O'Hooligan's Wedding did a big week's business, opening 8, with a matinee. Larry Foster and Nellie Franklin made hits. Irwin Brothers' co. followed week of 9. George F. Golden's monologue is very funny. Lees and Chapman, J. E. Howard and Ida Emerson, Shayne and Worden, Madeline Marshall, Kitty Nelson, Dolan and Lenhar and the Manhattan Four are also in the co. Carter the Magician 15—Gais (Agnes Barry, manager): Sam Jack's Crookes did a big business week of 2. Billy McClain and Cordelia are the stars. Wood Sisters' co. 9-14.

ROCHESTER, N. Y.—Academy of Music (Louis C. Coe, manager): Flynn and Sheridan's co. to large audiences 9-14. The co. met with approval. Side Tracked 16-21—Lyceum (A. E. Wolf, manager): Albert Chevalier and his co., including the Abbott Sisters, played good sized audience 14—Wonderland Theatre (J. H. Moore, manager): With four performances daily, the S. R. O. sign was hung up frequently. The Cinematograph was received with enthusiastic applause. Bartlett and May, Annie Laughlin, Jerome and Bell, Jesse Miller, and Dore and Devere in their specialties all did well. Variety, 16-21.

SUFFALO, N. Y.—Court Street Theatre: Week of 9 the specialty artists are the Weston Sisters, Mlle. Valenza, Hailey and Jarvis, Leva LaCouvier, Mullen and Dunn, Emma Carus, Deltorelli and Cissando, Ed. F. Kush's, Excelsior week of 16. At Gibb's Music Hall week of 9 Reta Donley, Lebric and Clark were the attractions.

CINCINNATI, O.—Fields and Hanson's Drawing Cards have been doing a big business at People's 9-14. The olio has some good people, among them Joe Flynn, Fred Valmore, Dryden and Mitchell, Stinson and Merston, Annie Hart, Blockson and Page, Frank Bell, Gezo and Bailey, and Zazelle and Vernon. Dave Marion's Extravaganza co. is at the Star 9-14. It has a burlesque on A Florida Enchantment, and in the olio are De Bouché, the Forti and Brothers, Richard Roy and the Vedder Sisters, Byron and Langdon, and Dave Marion.

HAMILTON, CAN.—Star Theatre (Bessey and Davey proprietors): Walter Talbot, Pantzer Trio, Crane Brothers, Carr and Tourge, and Miss Minona to fine business.

PATERSON, N. J.—Bijou Theatre (Ben Leavitt, manager): The Henry Barletque co. 9-14, fair houses. City Swells co. 16-18.

OMAHA, NEB.—At Nebraska Music Hall, Willie Oliver, Ruby Knight, Ed Brumage, Edie Norris, Madge Lansing, Thomas Gibbons, Schuyler and Nash, Jeannette Rose, and the La Reaves. The house is newly decorated and greatly improved. At Wirth's Garden the Dunn Family Ladies' Orchestra appear.

NEW HAVEN, CONN.—Wonderland Theatre (S. Z. Pol, manager): The bill 9-14 is headed by Raymond Moore, and includes the four Luciers, American Novelty Four, Non-descript Trio, Barnes and Sisson, Emory and Marlo, Rice Brothers, and the Reillys. Business large as usual.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldmann, manager): Robie's Bohemian Burlesquers 9-14. The artists are clever, the specialties interesting. The musical skit, in Bohemia, and the burlesque, The Turkish Bath, which brought out the full strength of the co., were well received. Good business. Variety 16-21; H. W. Williams 23-28.

FALL RIVER, MASS.—Rich's Theatre (Charles A. Taylor, manager): Flynn and Sheridan's City Sports 5-7 and attracted good audiences. Howard and Earl, Foster and Lewis, Delmore and Jerome, Mlle. Meva, Johnson and Denn furnish the olio. Octonons 12-14. The Gilded World 16-18. The White Crook 19-21; Two Orphans 23-25.

DES MOINES, IA.—Wonderland Museum and Bijou Theatre (W. W. Moore, manager): This place, which has been closed for six weeks, reopened to good business. The people are the Columbia Quartette, Mr. and Mrs. O. H. Cushing, F. H. Stansfield, Ote Baldwin, Little Elsie, and George C. Lill.

STURBEVILLE, O.—London Theatre (Frank J. Watson, manager): Week ending 18. Holmes and Walden, Q. Zav. J. J. Welch, Ivy Moss, and Martin and Thorne. Performance and business good.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): Business during the week was excellent,

considering the election excitement. Colby and Way are very funny in their ventriloquist sketch, and Iler, Burke and Belmar caught the public's fancy. Coming 9: Johnson and Hurdin, Clayton, Jenkins and Jasper, and the F. avelles.

SPRINGFIELD, MASS.—Parlor Theatre (H. B. Tucker, manager): Week of 9: Maynes and Redmond, Eva Swinburne, Jordan and Boyd, the Bernards, Charles Whalen, Joe and Eva Allen.

VAUDEVILLE PERFORMERS' DATES.

Under this heading THE MIRROR will publish the routes of vaudeville performers who are not attached to combinations. Artists are requested to co-operate in making the list complete and reliable by sending in their routes as far in advance as possible. In this way the column can be made useful both to managers and performers.

Amann—Olympia, N. Y., indef.
Aragon, Virginia—Parlor Match co., indef.
Atlas—Proctor's, N. Y., 16-21; Boston, 23-28.

Ara, Zebra and Vera—Keith's, N. Y., 16-21; Boston, 23-28.

Arnold, Habel—Palace, N. Y., 16-21.

Athena Sisters—Palace, N. Y., 16-21.

Bryant, Francis J.—Proctor's, N. Y., 16-21.

Bart and Evans—Palace, N. Y., 16-21.

Biondella, The—Palace, N. Y., 16-21.

Binn and Binn—Proctor's, N. Y., 16-21.

Biondi—Bijou, Philadelphia, 16-21.

Borelli, Sig. and Mme.—Lafayette Sq., Wash., 16-21.

Bennett and Kent—Columbia, Providence, 16-21.

Barrison Sisters—K. and B.'s, N. Y., till Dec. 12.

Bernold, Eva—Palace, N. Y., 16-21.

Baker, Will G.—Del. Music Hall, Victoria, B. C., indef.

Bruet-Riviere—Keith's, N. Y., 16-21.

Barnes and Sisson—Keith's, Boston, 16-21.

Berry and Bannon—Howard, Boston, 16-21.

Coleman—Keith's, Boston, 16-21.

Carr and Jordan—Keith's, N. Y., 16-21.

Colby and Way—Orpheum circuit, indef.

Clayton and Jenkins—Orpheum circuit, indef.

Clermont, Jean—Proctor's, N. Y., 16-21.

Cosmopolitan Trio—Bijou, Philadelphia, 16-21.

Dickson, Charles—Keith's, Boston, 16-21; Chicago, 23.

Dockstader, Lew—Palace, N. Y., 16-21.

De Wolf and Waters—Proctor's, N. Y., 16-21.

De Forests—Olympia, N. Y., indef.

Denny, Will F.—Keith's, N. Y., 16-21.

Dixon, Bowers and Dixon—H. ward, Boston, 16-21.

Deaves, Ada—Palace, N. Y., 16-21.

Emery and Marlowe—Keith's, N. Y., 16-21.

Edridge, Press—Lafayette Sq., Washington, 16-21.

Evans and Huffman—Howard, Boston, 16-21.

Ellis, Madge—London, indef.

Eldora and Morine—Orpheum circuit, indef.

Emerson, Billy—Webster and Fields's, N. Y., 16-21.

Frencell and Lewis—Brooklyn Music Hall, 16-21.

Fitzgerald, Ed—K. and B.'s, N. Y., indef.

Fox, Will H.—Palace, London, indef.

Farnum, Matt—Grand Opera, Boston, 16-21.

Forbes and Quinn—Bijou, Philadelphia, 16-21.

Gibert, John D.—Keith's, N. Y., 16-21.

Grais, Herr—Orpheum circuit, indef.

Gyles, Katherine—Proctor's, N. Y., 16-21.

Gleasons, The—Proctor's, N. Y., 16-21.

Glinzeretti's—K. and B.'s, N. Y., indef.

Griffin and Du Bois—Palace, N. Y., indef.

Garrison's—Palace, N. Y., 16-21.

Gilmore and Rosell—Proctor's, N. Y., 16-21.

Howard, May—Olympia, N. Y., indef.

Held, Anna—Parlor Match co., indef.

Horn Brothers—Orpheum circuit, indef.

Hanson, The—Olympia, N. Y., indef.

Hall, Pauline—Palace, N. Y., Nov. 16-21.

Harrison, Francis—Columbia, Providence, 16-21.

Huth and Clifford—Columbia, Providence, 16-21.

Haines and Pettigill—Howard, Boston, 16-21.

Hardman, Joe—Palace, N. Y., 16-21.

Judge and Williams—Bijou, Philadelphia, 16-21.

Johnson Trio—Keith's, Boston, 16-21.

Jarbois, Vernon—Proctor's, N. Y., 16-21.

Kelly and Goss—Palace, 16-21.

Kherman and Cole—Keith's, N. Y., 16-21.

Kaoly—Proctor's, N. Y., 16-21.

Kamochi—Howard, Boston, 16-21.

La Porte Sisters—Olympia, N. Y., 16-21.

Lynch and Jewell—Webster and Fields's, N. Y., 16-21.

Lockhart's Elephants (George J.—Keith circuit, indef.

Luciers, The—Orpheum circuit, indef.

Luciers, The Four—Keith's, N. Y., 16-21.

Lubin, Al—Palace, N. Y., 16-21.

Morris, Ella—Proctor's, N. Y., 16-21.

Merritt and Gallacher—Proctor's, N. Y., 16-21.

Miscarte Sisters—Palace, N. Y., Nov. 16, indef.

McCabe and Daniels—Proctor's, N. Y., 16-21.

Miller and May—Proctor's, N. Y., 16-21.

Macey, James—Proctor's, N. Y., 16-21.

Midgeley, The—Proctor's, N. Y., 16-21.

Miller, Jessie—Robinson's, Toronto, 16-21; Keith's, N. Y., 23-28.

Masters, Alexandra—Olympia, N. Y., indef.

Nobel, Lieut.—Howard, Boston, 16-21.

Nelson Trio—Proctor's, N. Y., 16-21.

Neelson and Milledge—Keith's, Boston, 16-21.

Nichell Sisters—Bijou, P. m. a., 16-21.

Nellis—Proctor's, N. Y., 16-21.

O'Brien and Ward—K. and B.'s, N. Y., indef.

O'Neil Sisters—Proctor's, N. Y., 16-21.

Post and Clinton—Proctor's, N. Y., 16-21.

Papinta—Olympia, N. Y., indef.

Pantzer Bros.—Proctor's, N. Y., 16-21.

Poluski Bros.—Olympia, N. Y., indef.

Tympanon and Proctor—Keith circuit, indef.

Price, Maud—Palace, N. Y., 16-21.

Parkinson and Roth—Palace, N. Y., 16-21.

Quaker City Quartette—Orpheum circuit, indef.

Raymond, Maud—Proctor's, N. Y., 16-21.

Rogers Brothers—K. and B.'s, N. Y., indef.

Riley and Hughes—Orpheum circuit, indef.

Reed Birds—Keith's, Boston, 16-21.

Routt, Cora—Proctor's, N. Y., 16-21.

Ransome, J. W.—Keith's, Boston, 16-21.

Royce, Ray L.—Keith's, Boston, 23-29.

St. Clair and Lorena—Proctors, N. Y., 16-21.

Smith and Fuller—Keith's, Boston, 16-21.

Seymour, Nell—Keith's, N. Y., 16-21.

Sprague—Keith's, N. Y., 16-21.

Swiss Trio—Hopkins's, Pittsburgh, 16-21.

Spaulding Bros.—Columbia, Providence, 16-21.

Sidmann, The—Moore's, Rochester, 16-21; Proctor's, N. Y., 30 Dec. 5.

Spink and Spink—Palace, N. Y., 16-21.

Starr, Leah—Palace, N. Y., 16-21.

Sylvester, Annie—Palace, N. Y., 16-21.

Silver and Spark—Palace, N. Y., 16-21.

Stuart—Bijou Philadelphia, 16-23; Orpheum Circuit 30—indef.

Thompson and Bunell—Brooklyn Music Hall, 16-21.

Thomson, Harry—Proctor's, N. Y., 16-21.

Theobald, Dolly—Royal, Chicago, 16-21.

Thatcher and Marble—Orpheum, San Fran., 23-Dec. 21.

Vonare—Proctor's, N. Y., 16-21.

Van Leer and Barton—Bijou, Philadelphia, 16-21.

Veronee, Ernie—Bijou, Louisville, 23-29; Lyceum, Chicago, Dec. 6-12.

Valdarae, The—Olympia, N. Y., till Nov. 29.

Williams and Walker—K. and B.'s, N. Y., indef.

Werner and Rieder—K. and B.'s, N. Y., indef.

Ward and Curran—Grand Opera, Boston, 16-21.

Walton and Mayon—Columbia, Providence, 16-21.

Wood, George H.—Howard, Boston, 16-21.

STAGE-STUCK JERSEY GIRLS.

Emma Baldwin and Ella Willmott, Jersey City school girls, aged respectively sixteen and fifteen years, disappeared from their homes Nov. 8, Emma taking \$65 in cash belonging to her parents. It is presumed that they have run away to go upon the stage, having avowed a love for a theatrical career, and the police have notified the theatrical exchanges. Chief Murphy of the Jersey City police, who will be grateful for any information in the matter, has issued the following description of the wanderers: "The Baldwin girl has dark brown eyes and light-brown hair, and when she left home she wore a light tan-colored dress and sash. Ella Willmott is a brunette, freckled and left-handed, with brown eyes. She wore a green check dress, green skirt and waist, but toned in the back; black round hat, with a broad rim turned up in front and trimmed with light-green ribbons."

Wood's O. H., Bay City, Mich., Xmas open.

PENNSYLVANIA THEATRICAL CIRCUIT.

SCRANTON.

ACADEMY OF MUSIC.

- Sept. 7. Sowing the Wind
" 8. Innocent Sinner
" 11. Margaret Fuller
" 12. A Boy Wanted
" 16. Andrew Mack
" 21. Cleopatra
" 24. Emily Bancker
" 25. South Before the War
" 28. Della Fox, Opera
" 29. Robertson Douglas
" 31. Limited Mail
Oct. 1. Mrs. and Mrs. Grandin
" 4. Hogan's Alley
" 5. Barlow Minstrels
" 6. Christian Endeavor
" 7. " "
" 8. " "
" 10. Hogan's Alley (Return)
" 12. Corne Payton
" 13. " "
" 14. " "
" 15. " "
" 16. " "
" 17. One Week 2500
" 19. Kellar
" 21. Oriental America
" 22. " "
" 23. James Young
" 24. " "
" 27. Too Much Johnson
" 28. Miss Philadelphia
" 29. " "
" 30. Noss Jollities

ELSEWHERE.

Sept. 14. Lillian Russell

" 20. Secret Service

Oct. 1. Wang

" 2. American Girl

" 6. Christian Endeavor

" 8. " "

" 9. Heart of the Storm

" 12. Human Hearts

" 16. Trans Oceanic

" 17. Uncle Tom's Cabin

" 23. Ada Rehan

" 30. Gilmore's Band

RECEIPTS LARGER THAN FOR THE SAME PERIOD, 1895.

WILKESBARRE.—Both theatres successfully controlled by the very favorably known, able manager, M. H. Burgunder. He has renewed his lease of the Grand Opera House for five years. The Grand Opera House has only the very best attractions. Business at both theatres satisfactory.

ALLENTOWN.—Academy of Music, the only theatre in the city, N. E. Worman, local manager. Popular with all classes of people. Business not as good

MIRROR INTERVIEWS.



Photo, copyrighted, 1895, by H. M. Morrison.

Jessie Bartlett Davis.

The Bostonians have in their organization the queen of comic opera contraltos—Jessie Bartlett Davis. What would Robin Hood be without Mrs. Davis as Alan-a-Dale? And who can sing "Oh, Promise Me," as she sings it, and make us forget for the time being the torture we have had to endure from the various grind organs that have murdered that over-popular ballad under our windows for the past five years. But Mrs. Davis by no means owes her popularity to a single role. She has earned her position as the best contralto on the comic opera stage through conscientious and artistic work from the time she appeared as Little Buttercup in Pinafore to her recent achievement as Teresa, the peasant girl, in the Bostonians' production of In Mexico. Her natural endowments include beauty and magnetism, and a voice that, like Mario's tenor notes, could soothe a soul in purgatory.

THE INTERVIEW:
"I don't intend to ask you for the story of your life, as you have apparently only reached the opening chapters, but you might give me a casual account of your career with a few facts and data thrown in concerning your native birth, and so forth."

"Oh, I'm perfectly willing to answer any questions you ask in regard to my career, so long as you don't ask me to make a set speech on the mission of dramatic and operatic art. I sing because I love to sing, and I try to put all my heart into every note I sing. But you want facts and data you say?"

"Yes; it is customary to intersperse a few statistics in this series of interviews."

"Well, to begin at the very beginning, I must go back to long before I was born. I may have had musical ancestors in Bible times, but it is enough for me to know that what voice I have was a direct inheritance from a father and mother, who bequeathed to me rare health and strength as well as an intense love and power of song. My parents were New Englanders. Their home was in Keene, N. H. My father was the village schoolmaster, and when mother, a seventeen-year-old girl, applied one day for the position of assistant, they fell in love with each other. Both of them were devoted to music. My father was the leader of the village choir, and he taught the few pupils in Keene who wanted to study music. Soon after they were married the civil war broke out, and my father was one of those who left a Northern home to go to the front. When the fighting was over my parents went to live in a little town near Chicago, and it was there that I was born."

"When did you begin to sing?"

"I'll have to answer that by saying that I don't remember the time when I didn't sing. My father gave me musical instruction until I reached my teens. My mother used to tell how when I began to toddle I would climb up on the piano stool, strike a few notes with a pair of pudgy little fists and then almost sing my neck off. Before I was twelve I was the leading spirit of every musical event in town, for I had developed a tremendous voice—a voice loud enough to drive everybody out of the school house when I opened my mouth. All I knew about singing then was that my voice was powerful, so I used it to its fullest extent and drowned out everybody else who dared to join in the singing when I was present. I sang in the choir and sang at home. Oh, I sang everywhere, whether there was anybody to listen to me or not. When I was fourteen my father concluded that I had outstripped his instruction, so he gave up farming, and I had my first glimpse of city life when we went to live in Chicago. There I received vocal instruction from an excellent teacher, and obtained a position to sing in church."

"You made your start as an operatic singer in Pinafore, didn't you?"

"Yes. Pinafore was the craze of the day, and I was engaged to sing the part of Buttercup in the famous Chicago Church Choir company, which proved a graduating school for more than one singer who is well known to-day. At the end of the season I married the manager of the company, William J. Davis, who is now, as you probably know, quite a prominent manager in Chicago, both the Columbia and Haymarket theatres being under his management. By the way, while the Pinafore engagement was my first operatic experience, I had previously sung with Caroline Richings Bernard in the Old Folks concerts she was giving in the West when I was fourteen years old. On my return to Chicago I studied singing with Fred Root, son of George F. Root, who composed so many popular songs. Jack Haverley heard me sing in making the rounds of the church choirs of Chicago, and engaged me for the part of Buttercup at \$50 a week. There was great consternation in the Bartlett household when I announced that I, a Presbyterian church singer, was going on the stage, but my folks finally consented. My brothers and sisters were almost inconsolable at the idea of my leaving home."

"How many brother and sisters were there?"

"Four brothers and four sisters. I held a sort of pivotal position in the family, three of the boys being older and three of the sisters being younger than I was. So, of course, my earnings helped to support the family, and we were all very fond of each other. My sister, Josephine, is, as you probably know, a member of the Bostonians."

"When did you first sing in New York?"

"I first sang in New York with Adelina Patti."

Acting on my husband's advice I decided to refuse all offers of engagement in order to perfect myself as a public singer. Accordingly Mr. Davis took me to New York, where I became a pupil of Signor Albites. Colonel Mapleson, who was then managing Patti, happened to hear me sing one day and advised me to study for grand opera. It so happened that the contralto who was to appear as Siebel in Faust was taken ill. Colonel Mapleson came to me on Saturday, insisting that I should replace her at the Monday night performance. I went to my music teacher, who coached me in the singing of the role, and after leaving him I never went to bed until I was letter perfect both in the words and music. Mr. Parry, now stage-manager at the Metropolitan Opera House, rehearsed me all by myself on Sunday in the customary stage business of Siebel's part, which I undertook on Monday night with fear and trembling. What frightened me more than anything else was the romance that Siebel sings to Margherita. I was so afraid of Patti, whom I considered a vocal divinity, that I finished the romance without having dared to look her in the face. You can imagine my surprise, therefore, when she took my face in her hands and kissed me on both cheeks. Afterwards in the wings she threw her arms around my neck, exclaiming: 'You're going to sing in grand opera, and I'm going to help you.' Adelina Patti's favor and influence did more for me than two years of hard study. There were only two weeks left of the opera season. During that time I appeared twice as Siebel in Faust, and once as the shepherd boy in Dinorah."

"And why didn't you take advantage of the foothold you obtained to make a career for yourself in grand opera?"

"For a number of reasons. Colonel Mapleson made me a tempting offer at the end of the season. He said 'let me send you to Italy. I will give you three years' study with the greatest teachers in the world. You will have every chance, every advantage, and at the end of that time you will be a great singer. Then you can give me three years of your services, and pay me back whatever I have had to expend on your musical education.' My husband was determined that I should accept his offer and I—well I was crazy to go, but I weighed what I would gain against what I would lose—six years' exile and hard work against home and family—flame and fortune against love for America, and my heart was won in the struggle. I said 'No' to Colonel Mapleson, and I have never been sorry. I feel that I have the love of my own people, and I have never missed the plaudits of Europe. Still my heart was set on grand opera, and I studied for that purpose, although for a while I gave up everything to mother the sweetest boy on earth. At least I, of course, consider him so. There's his picture. Isn't he a nice looking boy?"

"How could he be otherwise?"

"Anyhow, it's nice of you to say so, whether it's true or not. But to return to his dotting mother. Before returning to my work as a public singer, I studied for a year with Madame La Grange in Paris. On my return I sang for a season in W. T. Carleton's company. My principal role was the Drummer Boy in The Drum Major, but I also appeared as the German girl whenever they put on The Merry War. The following season I joined the American Opera company, which included Fursch-Madi, Emma Juch, and Pauline L'Allemand as singers, and Theodore Thomas as musical conductor. That was hard work, and all for no money, and so in the middle of the season I went home to Chicago, tired, sick, and discouraged, and vowing that I never would sing in public again as long as I lived."

"But you changed your mind?"

"Not immediately. While I was resting in Chicago the manager of the Bostonians came to see me to talk about an engagement. Agnes Huntington was their contralto, but they wanted me to replace her. At first I said 'No' to blank. I thought nothing would induce me to leave the comfort and seclusion of my home. Then the manager came to see me again, and—well, womanlike, I changed my mind."

"And you've been with the Bostonians ever since?"

"Yes; this is my eighth or ninth consecutive season with the Bostonians. I have had many tempting offers to join other companies, but I have always declined them, and I wouldn't exchange my position with any other singer in America. There have been some changes in the company as the years rolled on, but we just remain one, big happy family. When I hear of the discords and jealousies that exist among grand opera people, I wonder how they can possibly sing amid all the tumults that is going on in their little world. The state of my mind and body tells so readily upon my voice that I couldn't sing a note if I were angry. And I think the peace, contentment, and the general tone of good fellowship and kindness that prevail in our company is unconsciously felt by the public and has done something to help build up the success of the Bostonians. At various times I have thought of leaving the stage to settle down to domesticity, but when the Summer is over I'm like a war horse smelling powder and I sign again for another season. Apart from my love for the stage my personal following throughout the country is in itself a strong inducement to continue my career as a public singer. On a recent tour we were billed to appear at Salt Lake City. As I was worn out from the wear and tear of a long jump it was arranged that I should take a night off. Accordingly somebody went out before the curtain and announced that owing to the indisposition of Jessie Bartlett Davis her understudy would appear in her place. But the audience wouldn't have it. So rather than dismiss the audience and refund the money at the box-office they sent word to the hotel for me to hustle to get down to the theatre. Meanwhile they assured the audience that word had come from me that I had recovered sufficiently to take my part that evening after all. You see there's such a thing as being too much in demand when your personal comfort is concerned."

"Don't you tire of appearing night after night in the same role?"

"I don't tire so much of the acting of a role as I do singing the same words and music night after night. Take Robin Hood. The public never seem to tire of that opera, and I believe we could go on performing it exclusively for many years to come, if we could suppress our craving for new artistic conquests. As Alan-a-Dale, I sing 'Oh, Promise Me' until I thought they ought to blow paper wads at me. One day in Denver I said to our conductor, Sam Studley, 'Sam, I'm so sick of Oh Promise Me that I've made up my mind to sing something else.' 'Jessie,' he said, 'I don't blame you!' So it was agreed that on the following night I would substitute another of De Koven's sentimental songs. But they wouldn't have it. I had no sooner commenced singing it than there were shouts from all over the house of 'Promise Me!' We sang 'Oh, Promise Me!' I managed to struggle through one verse, and then ran off the stage laughing. Then Mr. Studley struck up the in-

troductory symphony to 'Oh, Promise Me,' and I went back and satisfied the audience by singing their favorite ballad. It's an awful fate to become identified with a single song. Why only recently a lady of my acquaintance told me that in referring to me she said, 'You know Jessie Bartlett Davis, don't you?' When her friend in turn asked whether she meant 'Oh, Promise Me,' and receiving an affirmative reply, said, 'Oh, yes! I believe I've met her.' Just think of being known as 'Oh, Promise Me' Davis."

"What are the principal roles you have appeared in with The Bostonians besides Alan-a-Dale?"

"Barring Alan-a-Dale, my greatest success with The Bostonians was probably won in Pinafore. Other operas in which I have appeared with them include Carmen, Il Trovatore, Martha, The Bohemian Girl, Pygmalion and Galatea, Don Quixote, and The Knickerbockers. A favorite role of mine was Masconoma, the Indian girl, in The Maid of Plymouth. Among my roles in more recent productions are Isabella in Prince Ananias and Teresa in the romantic opera, In Mexico. While with the American Opera company I appeared in Lakme, Faust, Merry Wives of Windsor, and in many of the other grand operas they produced."

"One more question. What's the name of the new opera written for the Bostonians by Victor Herbert and Harry B. Smith?"

"It hasn't been named yet. All I can tell you about it is that it's to be produced in Washington during Christmas week. If it makes a hit we'll all be happy."

"And if it doesn't?"

"Well, we'll be happy anyhow, because we've something else up our operatic sleeve."

"What's that, another new opera?"

"No, on the contrary, we will probably settle on a standard repertoire of light and grand operas such as Il Trovatore, Carmen, The Bohemian Girl, Robin Hood, and others. This would enable us in week-stands to change the bill every night. What do you think of the scheme?"

"I think it's a good move considering the difficulty The Bostonians have had in duplicating the success of Robin Hood."

"And is the interview over?"

"Yes, I think so, unless you can supplement it with a humorous anecdote or two."

"Whereupon Mrs. Davis said it might spoil her reputation as a dramatic contralto if she were to tell me a humorous anecdote. Moreover, she maintained she had won a reputation with the Bostonians of being the greatest listener in the company—that is, she was much more likely to laugh at the stories of other people than to tell any yarns on her own account. A. E. B."

A RAG WITH A PAST.

To-day as Maggie the maid shined the bathroom mirror with me, a crumpled, shapeless mass, I felt the deepest thrill of humiliation that I have yet experienced. And I have felt many thrills in my time. All I mutely wonder is that there yet dwells in my ravelled, colorless self sufficient electricity to feel any sensation. Soon, I know the feeble crackles that still stir my alien tissues will cease. A poor, lifeless thing I will be thrown with other rags into the waste bag.

Once I was a beautiful blue pair of silken tights. And I was so proud. I had been made across the sea for the most beautiful woman in the world: the most popular comic opera singer in all New York. There were others of my kind in the box with me, but none so soft and fine as myself, for I could be drawn through a finger ring I was so delicately woven. I was wrapped in soft coverings and handled with such care because of my rare turquoise tinting.

Never shall I forget that night when I first looked upon the world, full with grace and beauty. On the first night of the new opera I gleamed beneath calcium which turned my shapeliness into the colors of the rainbow. I marched and danced to royal music and stood knee deep in roses, while applause rang to the roof of the theatre! It was a great night for me, but it was only the beginning of my beautiful life.

Those were gay times when we waited, she and I, for the entrance cues. She used to stand leaning against a table in the greenroom, for to sit down would have been ruin to my beauty. And men in evening dress crowded round her, and complimented her, and brought her beautiful flowers. Ah, how I used to wish then that they might see me, but she wore a great long cloak about her until she went on the stage again. And then she would sing, and her voice would ring in the great chandelier, and together we would prouette until the whole world seemed to reel in the intoxication of my gladness.

After the performance the maid would fold me away in a soft linen cloth and I was placed in the top tray of the trunk. I had an odor about me of violets, in those days. Ah, me! to-day it is kerosene, for Maggie believes in kerosene for the mirrors.

One night she had danced twice to an encore, and had bounded off the stage in that jolly, jubilant way she had, when I felt a sharp twinge along my side. A little jeweled sword that dangled from her belt had caught one of my threads and I began to rave in a long, endless stripe that gradually reached to her foot. I did not know then how fatal it was to be to my beauty. It was the beginning of my downfall.

The costume woman etched me up in a great hurry and we went on again, hiding the disaster from the audience as best we could; but that night I was thrown aside. My short life was done. The next night I saw her go out of the dressing-room wearing pink tights covered with spangles while I lay quivering with impotent rage on a chair.

She gave me to a little chorus girl in the back row, who mended me again and tried me on, and then sent me to the cleaners so that I might shrink to fit her. A new life began for me then—a useful life, it is said, but one full of sorrow and regret and memory of the past. I became the associate of cheap and unsightly cotton hose; the stage manager criticized me and told the little chorus girl that I was too baggy about the knees, and that she should pad me! Pad me! He made such fun of me that the little girl began to cry, and I forgot my own misery in her suffering. She brought me home and washed me and took me in, and then she hung me on a nail and seemed to forget me.

One day I was hastily thrust into a trunk, and it seemed many weeks before I again saw the light of day. The trunk was opened and I was in a pretty room, not in the theatre that I had grown so accustomed to. And there was the little chorus girl looking very happy and very pretty, and there was the stage-manager. They were unpacking the trunk, and I could not at first understand where we all were and why they were there together. But as they talked I learned to my surprise that they had been married and had just returned from a wedding tour. They lifted out the poor little shoes and things that were around me, and finally she held me up so that the light shone cruelly through all my darts and crooked seams, and they laughed and laughed again most heartlessly, it seemed to me, and then she cried a little and gave me to

the maid and said: "Maggie, I won't need these any more; they will make a nice, soft window rag." And the maid actually blushed and seemed ashamed of me—of me! She ripped me up so that I have no remembrance now of my former shape, and thrust me in a bag with other rags—rags without pasts. KATE MASTERSON.

THE CHEERFUL CALLER.

Sit still. Stay another hour. We were just dying for somebody to drop in and tell us what's what.

Pipe? Help yourself. Excuse the tobacco. It's the best they have at the "open account" store.

That's right. Scratch the match on the arm of the chair. The furniture is mortgaged any way.

Spit in the waste-basket. Most of our ideas go there.

Yes, play writing is very wearing—on the bosom of the pants.

Thank you. That's a great idea. We'll try and forget it.

We know you could have given us some great "points," only you are never around when we want you.

Yes, we'll have to confess it. We stole the plot of our last play from The Soubrettes of Harlem, but we didn't think you were "onto" us.

We felt we were committing a terrible blunder in not recommending you for the lead, but the manager was obstinate and insisted on somebody who could act.

Certainly, we'll be pleased to introduce you to all the managers we know as soon as we are fit to be seen in public. That flattened nose and discolored eye are what we got for introducing the last batch.

Yes, we make a great deal of money, but pencils, paper, shoe-leather, and other incidental expenses incurred in chasing managers keep us guessing.

What do we get for plays? Well, that depends. Out of courtesy to Mr. French we never sell a play outright for less than fifteen cents. Generally we let the managers and actors have what they want out of the receipts and we take what's left. That's why we wear fringe around our ankles.

The reason we live in a flat is because our house belongs to our manager.

Oh, yes, we have methods. We do most of our work when not drunk or entertaining bores.

What, going? Wait till we write another act and we'll go down and take a drink with you.

No? Well, glad to hear you are doing so well. Our rent is due to-day, and if you have fifty to spare—

Sorry? Don't mention it. Call again when the days are shorter. THE CRANK.

CUES.

Warren G. Richards has returned to New York after a successful Western Summer resort engagement. He will resume his entertainment duties in this city and suburbs.

Della Barker has been engaged for M. R. Curtis's company, which opens season at Elizabeth, N. J., this week.

Mrs. Addison has been engaged by Sol Smith Russell and left New York last Monday to join his company.

Jerome Anthony, late of the Old Carolina company, closed, has signed for the heavy part with The Road to Wealth.

Gerome Edwards is meeting with success in A Black Sheep. She is singing several new songs, and has made a special hit with "Parlor Sofa Politics."

Laura Almossino won unusual praise for her work and appearance in The Nihilists at the People's Theatre last week.

Lyster Sandford, last season stage-manager for Minnie Maddern Fiske, has concluded to give up practical stage work for literary journalism.

Philip Tomes has been added to The Gelsha road company.

John Daly, managing The Cotton Spinner, will direct the tour of Rich and Maeder's Kidnapped, which begins next month.

Hoyt's A Tin Soldier is soon to be revived under the management of Dan McCullough, the company including Dan Baker, Will McCormick, and Dot Kingsley.

Little Christopher will take the road again directed by John Woeller, with Edwin M. Favor and Edith Sinclair in the leads.

There was a tremendous rush at the box-office of the Metropolitan Opera House last Thursday morning when the public sale of sittings was begun. Some persons waited in the line for over two hours.

Clayton White has disposed of his interest in the farce-comedy, A Booming Town, to Kelly and Applegate, but is still playing a leading part in the piece. Mr. White is negotiating with Roland Reed for one of the latter's comedies.

Arthur Bouchier and Violet Vanbrugh will begin their American engagement at the Bijou Theatre on Nov. 30 in The Queen's Proctor. The tour will be under the direction of Harry C. Husted, who managed the five American tours of the Kendals, and had before managed Joseph Jefferson and Charles Fichter.

Moris Rosenthal and Carl Haller were the guests of the Manuscript Society, on Nov. 9. The entertainment included original compositions by Harry F. Hopkins, Gustav L. Becker, Sumner Sailer, Louis R. Dressler, Paul Ambrose, and Mrs. Clara Kathleen Rogers.

H. E. Griswold, agent of Shannon's Own company, was in town last week. He reports that the company has enjoyed good business. The roster includes Harry Shannon, manager; George F. Moore, Chris C. Allen, Clarence Burper, Mr. Stoutenberg, Mr. and Mrs. Bellows, Jessie Griswold, Katherine White, Little Hazel, Harry Southworth, and Ada Southworth, musical director.

Thomas Lowden, operatic comedian, was forced to retire this season owing to ill health. Mr. Lowden is living in Austin, Texas, where he is under expert medical care. His wife is in constant attendance and reports his condition much improved. Mr. Lowden's illness caused the abandonment of a contemplated starring tour.

Rose Eyttinge, who is very successful in the part in The Great Diamond Robbery originated by Madame Januscheck, pursues her system of dramatic instruction on the tour. In every city, according to the period of the play's engagement, Miss Eyttinge gives one or more pupils lessons in dramatic art. William Owen, who is starring successfully in Canada and the Northwest, is one of her pupils, and she has also instructed the three young actresses prominent in his employ—Maude Baker, of Detroit; Antoinette, of New Orleans, and Adele Ripont, of Buffalo.

Attraction wanted Xmas, Bay City, Mich.

PRODUCTIONS REVIEWED.

The Mandarin.

As an experienced librettist Harry B. Smith has laid the scene of *The Mandarin* in the picturesque and romantic Orient, as far off as possible from the prosy conditions of every day life in modern America. The opera is described by Mr. Smith as a piece of Chinese bric-a-brac, but he confesses that little attempt has been made at realism, and justifies this lack of realism on the ground of "it having been thought inconsistent with the attractiveness of present-day comic opera." As the performance progressed, however, the audience began to surmise that Mr. Smith's knowledge of comic opera life in China came to him by way of Japan through Gilbert and Sullivan.

The Mandarin is not in any sense a plagiarism of *The Mikado*, but it certainly partakes of the sort of imitation that is correctly defined as the sincerest flattery. Moreover, we ought to be thankful that there is something akin to a consistent story in *The Mandarin*, and that the comedians don't have to resort to the latest slang and current gags in lieu of comic dialogue. There was an allusion to "sound money" in the first act, and the Emperor of China hit off various American foibles in some of the encore verses to his topical solo, but otherwise the libretto was kept within the confines of opera comique.

The humorous episodes, to be sure, ninged upon the ancient device of "mistaken identity," but the audience laughed heartily at the predicaments of the Mandarin and his double, and the opera, therefore, while it failed to enhance the artistic reputation of Messrs. Smith and De Koven, will presumably enjoy a fair amount of box-office prosperity for a season or two.

The music is unworthy of the composer of *Robin Hood*, and it begins to look as if De Koven's musical inspiration had been exhausted. There are several numbers that start out as if the composer were about to burst the shackles of conventionality and break out into glorious song, but alas, the song simply lapses into an ably orchestrated music hall jingle. However, De Koven even without inspiration can turn out a better score than most of our Teutonic conductors who try to write comic operas. His orchestration is effective, his lyrics are melodious and artistic, and his concerted numbers are exceedingly well written. The finales of the first and second acts are particularly effective. The Chinese Shepherdess duet in the first act is written in the style of an English madrigal, and was repeatedly encored on the opening night, as was also a waltz song in the second act.

Too much cannot be said in praise of the costuming and staging of *The Mandarin*. Richard Barber, under whose direction the opera was produced, is entitled to full credit in this respect. While lavish expenditure will accomplish a great deal in the line of spectacular achievements, an operatic production must be entrusted to the direction of an expert in costumes, scenery, and general stage effects to result in such an admirable spectacle as Mr. Barber has evolved from the book of *The Mandarin*.

The cast was well selected as a whole. George C. Boniface was really amusing as Fan Tan, while the laughter that George Honey aroused as the Mandarin can scarcely be described as side splitting.

Alice Barnett as Sing-Lo, chaperon to the Mandarin, had to interpret a regular Gilbert duenna role of the Kathia order and gave a capital performance. Henry Norman as the Emperor of China was also entrusted with a character borrowed from the Gilbert gallery, and made a hit. His enunciation was delightfully distinct, and his acting and singing were delightful in every other respect.

Joseph Sheehan possesses a pleasing tenor voice, but acting doesn't seem to be his forte, although he was supposed to possess histrionic ability as Hop-Sing, the leading tragedian of the Imperial Theatre.

Adele Ritchie danced effectively and sang fairly well, but is altogether too self-conscious when it comes to acting. Bertha Waltzinger as Jaso sang charmingly. Her singing would be an acquisition to any operatic organization, and she has improved of late in her acting.

The chorus people gave evidence of thorough rehearsal, and the orchestral players, under the experienced leadership of Signor de Novellis, were fully up to the mark.

The scenery, by Frederick Dangerfield, includes a street in the city of Foo Chow, the garden of the Mandarin's palace, and a public square during a feast of Lanterns.

Papa Nitsche.

A large audience heartily laughed at the first performance of *Papa Nitsche* at the Irving Place Theatre on Nov. 5. The piece is a comedy in four acts by Oscar Weather and Leo Stein, which satirizes the social and commercial conflict between the old conservative element and the younger up-to-date contingent.

Papa Nitsche is an esteemed business manager of the old school. He has a vivacious daughter with social aspirations who marries Georg Friedberg, a seemingly reckless young man with up-to-date speculative proclivities. The newly wedded couple go to house-keeping on an expensive scale, and spend a lot of money to hold their own in the social swim of Berlin society. Their extravagance is a source of great anxiety to their respective families.

But young Friedberg, with all his extravagance, is a level-headed business man. When his father-in-law's firm is threatened with financial ruin owing to Friedberg's modern methods of extending the business beyond a cash basis, he returns to the satisfaction of all concerned that instead of losing he had won by a fall of stock, and had consequently used his credit to good advantage.

Mathias Pfeil gave a telling character sketch of *Papa Nitsche*, and Adolf Link was very amusing in the role of a typical circus performer.

Hubert Rensch and Adele Hartwig were well cast as Georg Friedberg and Emma Nitsche, the go-ahead young couple. The cast also included Anna Bragg, Wilhelmine Schluter, Gusti Forst, Carl Zickner, Rudolf Senius, Lina Haenseler, Buscha Michaelis, and Poldi Pitsch.

UNDER THE BLACK FLAG.

Hamlet's Players are pirating Jane, and are advertising Swan Swanson in Iowa.

The Robinson Dramatic company are in New Hampshire playing *Eagle's Nest* under the title of *Among the Rockies*.

"Hoyt's Comedy company" are in Canada playing *A Texas Steer*, in Old Kentucky, *The World*, *The Octoroon*, *Trilby*, *Mr. Barnes of New York*, *Davy Crockett*, and *Maloney's Wedding*. Earl C. Doty and Marie Wellesley are in the leads.

Hamilton's Ideal Theatre company, recently at Bowling Green, O. wrote Managers Campbell and Veon, of the Andes Opera House, at For-

toris, O., asking time for *The White Slave*, in Old Kentucky, *Ole Olson*, *Caprice*, *The Banker's Daughter*, *A Noble Outcast*, and other plays. Campbell and Veon replied that they "play no piratical plays and could offer no time."

Gilmore and Leonard have notified several New York State local managers on the route of Williamson's Comedians that they owned the play *Hogan's Alley*, and held the copyright. At Cornwall the manager played the pirates in spite of this notice. At Rondout the local manager covered the paper, refusing to play Williamson's company, and Williamson is preparing to sue. At Catskill the local manager received a telegram from Gilmore and Leonard stating that, if he played Williamson's company, they would prosecute. T. F. Gaylor, the local manager, promptly canceled, whereupon other persons leased the Opera House and played the company.

Manager M. B. Edmiston, of the Allen Theatre, Marion, Ind., writes to explain his position in the case of the Wilson Theatre company who billed in O'd Kentucky for his house, but were prevented from playing it by the timely arrival of a representative of Jacob Litt. "When Mr. Wilson asked for the date," says Manager Edmiston, "he assured me that he paid royalty for every piece he produced, and when the agent arrived with original paper he also assured me that they paid royalty for each play, and as he had the paper I was satisfied. When Mr. Wilson arrived with the company he explained that a draft was sent for the royalty each night, and that he gave Mr. Litt \$5 for In Old Kentucky, while another play for which he had special paper cost him \$10. He requested that, as I was getting a large percentage, I should give him five per cent. when the latter piece was presented, which I willingly did, and the next morning he showed me the stub of an express money order, and I did not question the story that he sent it as royalty. George A. Kingsbery, representing Jacob Litt, came to me the day that the company was to produce In Old Kentucky and requested that I should not allow the piece produced. I told him that I was positive Wilson was paying a royalty, but he assured me he was not, and as Mr. Wilson was away that night, I notified his stage manager to change the bill, and I did not allow the piece to be produced in the house."

Punch Robertson writes to THE MIRROR from Columbus, Ga.:

Recently you accused me of playing *The Cotton Spinner*, whereas I play *All That Glitters is Not Gold*, the story of a cotton spinner. Now the fact is I pirate no plays. I pay the full price in advance for *Daddy Girl*, *The Buckeye*, *A Struggle For Money*, *For a Woman's Sake*, *An Honest Lie*, and use for the rest of my repertoire public property, which I have had re-written, and do not copyright, as do many fool-authors, who are a curse to the profession. I do not care about being called a pirate, but the little practical combinations simply read and laugh loudly and say: "What's the use of our paying? Punch is one of the very few who do pay and yet he is published and we are not." Now, it does not affect me one particle. The booking managers with whom I do business know me, and Callahan, Swartz, and other authors, whose plays I produce, know me. Any one who works for me knows me, and the public, averaging ten thousand a week, know me. I have been published as pirating *The Heart of Maryland*, *Caprice*, *A Great Wrong Righted*, and other plays I never even saw, except *Caprice*, which will live in my memory forever as the most beautiful performance I ever sat through.

NOTE AND ANECDOTE.

"Biff" Hall supplemented his dispatch last week with the following, which was received too late for last week's MIRROR:

"Punch" Wheeler inclosed me a note he received recently from Jack Hira, who writes: 'I dreamed last night that you owed me \$15. Please wire it to me before I wake up.' The letter put Mr. Wheeler in a trance, during which he borrowed the money from the hotel clerk.

At the risk of relating a "chestnut" I will tell a story I heard the other day: "Two thrifty Hebrews were walking along together when one of them said: 'I wish we were walking up a high mountain, made of gold and silver and diamonds.' Dazzled at the prospect, his friend exclaimed: 'My, my, wouldn't that be fine? Then you could give me a thousand dollars.' Turning upon him the wisher said: 'You have a heap of check! Wish yourself a mountain.' It sounds like Dave Warfield, without the dialect.

At the Lincoln Theatre on Dec. 8 will be given a benefit, the first of a series, for the new International House of America, which is being erected at Adams and Acton, a most worthy charity. Mrs. S. H. Rickling is president, Corinne is vice-president, John W. White, of the E. A. is secretary, and Daniel D. Healy, president of the Cook County Board of Commissioners, is treasurer. To the latter all contributions should be sent.

It is a coincidence that Trilby opened at the Haymarket on the same day that Will Lachue appeared as a star at Hotel's. It drew two large houses yesterday. Charles Kent is a good Swedish and Eleanor Barry is excellent as Trilby.

J. R. Shaw, with Eddie Fay, sends me a unique card which reads: "J. R. Shaw, Gen. Bus and Prop. Care General Delivery, La Grange, Ind."

Frank Curtis and the members of the Henderson Opera company arrived here from the West last week, and will prepare *La Fille de Madame Angot* for the opening of Clifford's Olympia, which is booked for the latter part of the season.

James Nelson is in the city, having closed a most successful engagement with the stock company at the Milwaukee Academy of Music.

Jack Ferris, manager of *Saved From the Sea* for W. H. Calder, is renewing old acquaintances here. His wife, Carrie Radcliffe, is with Frank Tannhill, Jr., and Martinetti in Nancy Hanks, which he says is a great hit. "Jack, I do thee for you."

Gerald Griffin has made a big hit with the Hopkins Stock company at Pittsburg, and learning a new part every week is killing him.

Young Tony Denier has power since Mr. Bryan's defeat. He bet on Bryan simply because he was won on Corbett when he whipped Sullivan. He did so against the advice of his father, the old clown, who has applied for the position of "presidential jester" under Mayor McKinley.

Frederick Reynolds, an actor who has been running a "no cure, no pay" music agency here, has been arrested to prepare pupils for starting tours or money refunded, has disappeared, and is being hunted down by detectives, among them Florence Stripes and Florence Tansy, whom he "done to a tea." The police have located him in Milwaukee, and there may be an effort made to bring him back. On the other hand it is stated that a horrible revenge is being contemplated. Reynolds may be allowed to remain in Milwaukee!

McFADDEN'S ROW OF FLATS.

Gus H. II has secured from the New York Journal the exclusive dramatic rights to *McFadden's Row of Flats*. Everybody who reads the Sunday Journal has laughed over the comic page setting forth the antics of the Yellow Kid and his associates in their new McFadden quarters, as they are presented by E. W. Townsend, R. F. Outcault, and Archie Gunn. The title, *McFadden's Row of Flats*, is duly protected both by copyright and trademark. The piece is credited with a successful production at Baltimore with a cast of thirty performers, and it is being so rapidly booked that but a few dates remain open for week stands.

OVER THE GARDEN WALL.

Will H. Sloan, who is a brother of the late George S. Knight, has, by special arrangement with Mrs. George S. Knight, secured the rights to *Over the Garden Wall*, and that laughable comedy will be revived for a tour throughout the country on Nov. 23. Mr. Sloan will play Suits, the part his brother made famous. Charles A. Ward will undertake the management of the company, and also appear in the performance in his famous characterization of the Bowers Boy. He has secured Joseph Garland to assist him as business manager.

The role of the Irishwoman in *Over the Garden Wall* will be played by John Murphy.

JOHN HENSHAW'S PLANS.

That favorite and popular comedian, John E. Henshaw, will commence his season in *The Nabobs* on Nov. 21. He will make only a brief tour this season of some twenty-five weeks, as he has in view a big production of an entirely new extravaganza entitled *Knickerbocker, Jr.*, which, it is promised, will be a very elaborate affair, employing upwards of one hundred persons. *Knickerbocker, Jr.*, is said to be a musical and topical piece with just enough story, abundance of music and clean specialties to while away the early Spring and Summer months. It will be produced at a leading Broadway theatre, and in the cast of principals besides Mr. Henshaw, who will play the title-role, there will be half a dozen of the highest salaried favorites among the comedians, vocalists and comedians employed. For the present, however, Mr. Henshaw is devoting his time to a fine revival of *The Nabobs*, which has been retouched by a prominent librettist, and brought thoroughly up to date. The Henshaw-Ten Brock company this season comprises John E. Henshaw, Frank David, William Elmsdell, E. D. Keefe, Edna Webb, Clara Lavine, Carlotta, May Ten Brock and several others. The attraction will be managed by W. W. Randall, with D. L. Boone as agent, Arthur Pell, musical director, and Louis Mason, stage-manager.

A BOY WANTED COMING EAST.

Charles E. Blaney's latest production, *A Boy Wanted*, said to be his most successful effort, has almost finished a Western tour, having broken records in Cincinnati, St. Louis, Milwaukee, St. Paul, Minneapolis and other Western cities. Mr. Blaney has booked the rest of the season in New York, Boston, Brooklyn and the larger Eastern cities. The company is one of the largest carried by any attraction of the kind. The cast is headed by the author's brother, Harry Clay Blaney, and there are five seen vaudeville acts and a chorus of twenty-five persons.

THANKSGIVING DATES BOOKED.

The applications for companies to be placed for Thanksgiving dates through the American Theatrical Exchange, this year has been surprisingly large, and the list promises to exceed by at least one hundred the companies placed last year. The perfect system of open time now used by the Exchange enables it to offer unusual facilities for attractions from one night to forty weeks.

"HYMEL."

R. T. Booth's "Hymel" is indorsed in the *United States Health Report* as the most effective remedy for all diseases of the air passages. The matter of the care of the voice is a matter of vital importance to professional the world over. Any remedy may send to Mr. Booth for advice free, and if ordering can count on receiving the outfit by return mail.

FANNY RICE.

Fanny Rice began her season in her latest laughing success, *At the French Hall*, recently at the Tremont Theatre, Boston. The Boston critics praise Miss Rice's work of the highest degree, and her business is reported to have been exceedingly large.

MATTERS OF FACT.

W. H. Fitzgerald has joined the Bostonians for comedy tenor parts.

James F. Peyton has joined Elinor R. Spencer's Shakespearean company as treasurer.

H. L. Southwick has organized a company, and is giving *Hamlet* and *Richelieu* on the New England circuit.

William Bernard has been engaged for *The Sporting Duchess*.

Theatres used in Philadelphia on Sunday evenings for church services are the Walnut Street Theatre and Trocadero.

Anna Held is at the Brunswick during her stay in Boston.

Charles Wilber and Frank A. Dodge are managing the tour of *The Rajah*.

Anna Held, with *The Pailor Match*, closes her American engagement at Chicago, Dec. 12, and returns to Europe.

Louise Moutrose, former y a member of Tompkins' Black Crook company, has been engaged by Charles B. Ward for the revival of *Over the Garden Wall*.

Grace May Larkin has joined Fanny Davenport's company.

The Broad Street Theatre, Philadelphia, is to have a new handsome drop curtain.

William A. Gaston and Charles E. Potter have been appointed special administrators with W. O. Adams over the estate of the late John Steiner, Jr., concerning which there is a contest pending in the Supreme Court.

At Traverse City, Mich., A. L. Panshawe has produced his new curtain raiser, *The Lady Burglar*. His new plays, *A Heart of Steel* and *The Curse of the Soil*, will soon be put on.

Zeff Schlossberg, manager The Old Veteran company, has secured the management of the Washington Concert Military Band, with A. H. Hoyer, director. The band numbers forty accomplished musicians. Four concerts will be given during the Winter at the New National, Washington, the opening taking place Nov. 29. A tour of principal cities is being outlined.

Rumor has it that two theatres are projected in Boston, but when times are dull it is easy work to project theatres. One is said to be at Park Square and will form part of an enormous building to be erected by the Elen D. Jordan estate, although this is denied. The other is on Tremont Street near the corner of the Common.

Idah Anderson, who goes with Edwin Gordon Lawrence's company, received a case of goods direct from Paris last week, among which were three gowns designed for her character in *For Her Sake*. The dresses are said to have cost \$1000. The scenery and costumes for this attraction are reported to be elaborate. Mr. Lawrence's company will open at the Leland Opera House, Albany, on Nov. 31.

The out-of-town papers are all indorsing the New York verdict on Alice Hosmer's artistic work in *El Capitán*. The Philadelphia *Telegraph* of last Tuesday said: "Miss Alice Hosmer is a strong, capable and good player. Don Errie's wife with an authority which was an essential element in the result of De Wolf Hopper's opening at the Chestnut Street Opera House."

Harry Dickerson is winning such favor in a comedy role with *The Defaulter*.

Thomas Miner reports a big business by *The Great Northwest* company, under management of F. C. Whiting, at the People's Theatre recently.

John Ince and Emma Brennan Ince, through their counsel, Counsel J. F. Milliken, obtained in the Ninth District Court of New York a judgment against Weber and Fields for \$75 for breach of contract. The defendants appeared to the Supreme Court, which affirmed the decision of the court below, and, on Nov. 6, Weber and Fields paid the judgment and costs.

Professor Helmann, aided by Miss Helman, in a series of magic, second sight, cabinet work, and illusions, surrounded by a vaudeville contingent, will take the road 20 under the management of Edward H. and Frank C. Allen.

Rachel Noah has declined an offer to go to Denver, Col., to open a dramatic school, and will remain in Boston.

One of the successes of the present season is Fred Robbins's *Little Trilby*. It is a novelty from the fact that it is a comedy drama, with all the musical numbers and specialties usually contained in a farce-comedy. It is extremely neat and refined in its construction, and the music new and bright. Some of it was written specially for this play. A very pretty story unfolds itself during the course of the play that is at all times interesting and pleasing. Manager Robbins has surrounded his talented little star, May Smith Robbins, with a competent company, and looks forward to a very successful season.

Wolf, Ford and Co., of Tremont Street, Boston, have increased their costume business so largely that they have taken larger quarters and are doing much of the work for a number of first-class attractions.

Thomas F. Aikin, manager for the Lees, hypnotists, warns theatre managers and others against parties using a similar name and trading on the reputation of

his attraction. The Lees, Sylvan and Alberta, are now playing over the Greenwall Circuit to big business.

Willie E. Bryan has assumed the business management of A Railroad Ticket, and writes that James M. Gaites, the author, has secured the piece from Doc Freeman for the rest of the season. Louis Wesley has been engaged to play his original part of Chips, and Marie Stewart will again appear as the French Maid.

Mary Helen Howe, who made her professional debut in Washington last week as a member of the Metropolitan English Grand Opera company, is the daughter of Dr. Frank T. Howe, dramatic editor of the *Evening Star* of that city.

The Boston Sabbath Protective League has raised objections to the giving of "Moses in Egypt" as a testimonial to Max Hirschfeldt, and as a result the performance of the oratorio is temporarily postponed.

Business-manager Van Duzen has returned to his desk at the Academy of Music.

James Phelan Cudde, business manager of the Paul Cazeau company, severed his connection with the company in Washington, to accept the position of dramatic critic on the *Cleveland Plaindealer*, and while in Cleveland will represent the J. B. Savage and Company printing house.

F. Wagner, ballet master, is disengaged. He may be addressed at 166 East Thirty-second Street.

Managers looking for a talented star with successful plays should address "W. F. W." care this office.

Muskegon, I. T., with a population of 2000, is a good town to break long jumps from Kansas to Texas. Manager Harrison O. Shepard plays but a limited number of good attractions.

A half interest in a comic opera company is offered to party with \$1500 by A. V. Z. care this office.

Early open time in November and December may be had at the Gehlberg Theatre, Falls City, Neb.

John B. Arthurs, manager of the New Opera House at Clinton, Ill., is booking this season larger attractions than heretofore, among which are included Heart of Chicago, Lincoln J. Carter's attractions, Run on the Bank, Bowery Girl and others. Mr. Arthurs will next season place his house in circuit playing only the best attractions.

Annie Ward Tiffany, the clever character actress, wants a manager having capital to invest for the production of a new play. Miss Tiffany's address is 19 East Twenty-eighth Street.

The Pawtucket Opera House, Pawtucket, R. I., has started in with a big boom, the S. R. O. sign being displayed four times in one week. The new management have demonstrated that a popular-priced house in that city can be made a winner. Some open time may still be had.

E. V. Farley of Chicago has secured the right to the title of *Lost in Egypt* and will place a elaborate scenic production of a new play under that title on the road opening in November with a cast of twenty people. The play will be entirely new and original in plot and story from that produced under the same name.

W. S. Hart has made an excellent impression in the leading part of *Under the Red Star*.

William F. Owen is open for an engagement. Mr. Owen is undoubtedly one of the best and most versatile comedians of the day, and in modern comedy has proved himself to be thoroughly up-to-date.

Addison Pitt, although disengaged, is not idle, as he is devoting his spare time to lessons in boxing, fencing, etc. He promises to shortly become one of the most expert swordsmen on the stage.

Meredith Perry, who has appeared successfully in the West the past season, is disengaged for a month, in-grown, or boy's parts. She may be addressed care this office.

During Fanny Davenport's successful week at the Boston Theatre a souvenir performance of *Pedro* was given and 1700 handsome silver souvenir trays were given to the lady patrons.

The following is the roster of *The New Girl*, which opened its season last week: Della Stacey, Estrella Mann, Lina John, Emily May Dawson, Jeannette Waverly, Arthur Larkins, John Keefe, Robert J. Ward, Lee Dougherty, Ralph E. Butler, Alfred Daily, Al Harris, representative; J. F. Sullivan, manager. The tour is under the direction of H. D. Graham, of the Empire Theatrical Exchange.

George W. Rife, of the Rife and Houck firm of Baltimore bill posters, and one of the managers of the Grand Opera House, has under contemplation a scheme for a new bill-posting plant in Washington.

My Friend from India has broken all records at the R. J. W. Efforts are being made to persuade The Chill W. Dow and The Widow Jones to give the successful farce more time, but it is doubtful if the widows will consent.

David I. Towers, manager of the Ice Palace Skating Rink at Convention Hall, Washington, has sued the Metropolitan Electric Railroad company for \$1000 for injuries received on Oct. 5, by wheeling into a highway used in their system of transferring the underground to the overhead trolley, which was not provided with a light to prevent accidents. He wrecked his bicycle and suffered severe physical injuries and financial loss.

New and original electrical novelties for the use of dancers may be secured of V. C. Gilpin, 1280 Broadway.

The New Russian Lyceum, at New Britain, Conn., has secured its share of the big business in New England. Managers Gilbert and Lynch still have Thanksgiving open to a first-class attraction only.

S. Koch and Sons, the well-known milliners, of 28 West Twenty-third Street, are offering special discounts to the profession. An excellent assortment of bonnets, hats, and capes are on view in their show rooms on the second floor of their building.

The Summer season of 1897 at Lake Erie Park and Casino, Toledo, O., opens May 15. It is one of the most popular resorts in the State, averaging a daily attendance of about 8000. Manager Frank Burt is in search of novelties for the coming season.

John J. Burke, principal comedian with David Henderson's attractions for several seasons, and who starred last season in *The Doctor*, invites offers for the balance of the season.

Olga Nethermole will appear at the Knickerbocker in January.

H. Gittus Lonsdale will join E. S. Willard's company, Charles Leonard Fletcher opened his regular season in Exeter and Manchester, N. H., last week, playing his repertoire, which includes a new comedy written by his manager, Colonel F. H. Clifton, of Boston. The company includes Ralph Bell, William Kitta, Pickering Brown, William Tibbitts, Edward McEvilla, Adelaide Nye, Emma Sardon and Marie Wood.

John B. Maher, with the Hollands, is a Baltimorean. Lydia Barry, of The Rising Generation company, who has been very ill with pneumonia at Clark's Hotel in Boston, is improving, but will not resume her place in the company until they appear in Brooklyn.

The Baltimore Academy of Music management has concluded to reduce their prices.

A Night in New York, *The Strange Adventures of Miss Brown*, *His Absent Boy*, and *Fragoli* companies all have reorganized. By a queer coincidence all played their Boston engagements at the Park.

The Girl I Left Behind Me, opened the New City Opera House, at Havre De Grace, Md., last Thursday evening. A committee of the city council will manage the theatre, with J. H. Owens as chairman.

The Two Little Vagrants company was on the New England circuit last week, and will rest a week previously to opening at the New York Academy of Music.

At the New Opera House at Geneva, Ind., open time in November and December may be had by good attractions.

Sam C. Miller will accept engagements for heavies or characters on the business staff of a reputable attraction. His address is 211 West Thirty-eighth Street.

Christmas and New Year's days are open at the Mahoning Street Opera House, Pottawatomie, Pa. Attractions carrying band and orchestra preferred.

Manager C. C. Tukesbury, of the Portland Theatre, Portland, Me., is only booking first-class attractions. He has some open time and desirable dates for the best attractions only.

Willie Page is at liberty, and communications addressed to 515 Sixth Avenue, Astory Park, N. J., will reach him.

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TO THE MEMBERS OF THE Actors' Society of America

In pursuance of a request made and signed by more than thirty members of the Actors' Society, all of good standing, which said request was presented in writing to me this day, I hereby call a special meeting of the Actors' Society of America for November 20th, 1896, at 2 o'clock P. M., at the Broadway Theatre in the City of New York, in the company with Section 3 of Article I. of the By-Laws.

The objects for which said meeting is called are:

1. To present and discuss resolutions touching the sentiments of this Society for the proper recognition of the actor's part as a necessary factor towards the highest civilization and the placing of the actor's calling before the public in a position of respected dignity.
2. That letters and expressions of sympathy from prominent individuals who are interested in the objects of this Society may be presented before the Society.
3. That speakers of note may be introduced to address the Society upon subjects of interest to its members.
4. That the scope and aims of our Society may be clearly set before the actors of America and the public at large through the press with a view to removing prejudices and increasing our membership.

It is requested that members be present to present their cards. Cards of invitation for persons not members will be furnished by the Secretary upon request.

Very respectfully,
JNO. MALONE, President.

New York, Oct. 20, 1896.

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